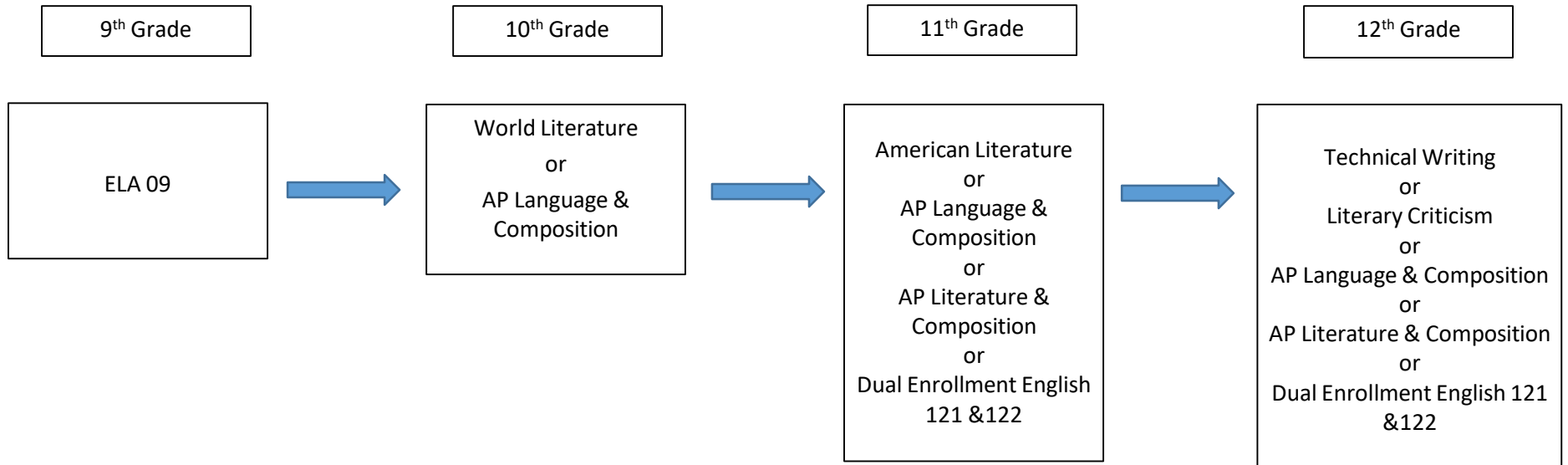


First State Military Academy ELA Flow Chart 2018 – 2019



FIRST STATE MILITARY ACADEMY
Project Based Learning Curriculum Framework

Course AP Literature and Composition **Grade Level** 11 & 12

Standards	Time (number of days/ weeks)	Project Idea & Driving Question/ Authentic Problem or Scenario	Activities/ Experiences within the Project <small>(scaffolding activities, labs, experiments, interviews, etc)</small>	Assessments
RL.11-12.1 RL.11-12.5 RL.11-12.7 RL.11-12.10 W.11-12.1 W.11-12.2 W.11-12.6 SL.11-12.4 SL.11-12.5 L.11-12.1 L.11-12.2	2 weeks	<i>Summer Reading</i>	Cadets enter having completed the summer reading. The objective of this first two weeks is to assess where they are as readers and writers. This brief unit provides an opportunity to assess and give them some initial feedback on their performance as writers while also allowing me to establish my expectations and clarify the standards. An additional purpose of this unit, which carries over into the next unit (<i>What Is Literature—and How Do You Write About It?</i>), is to introduce key aspects of effective college writing by introducing and modeling certain intellectual habits and creating a common point of reference for future discussions of texts and writing about those texts. As part of this orientation to college writing, cadets watch, take notes on, and discuss an excellent video produced by Nancy Sommers at Harvard called <i>Shaped by Writing: The Freshman Experience</i> which provides an especially useful frame for discussing writing at the college level.	Essay and short video presentation
RL.11-12.1 RL.11-12.2 RL.11-12.4 RL.11-12.6 RI.11-12.7 RI.11-12.10 W.11-12.3 W.11-12.4 W.11-12.5 W.11-12.10 L.11-12.3	3 weeks	<i>What Is Literature—and How Do You Write About It?</i>	This unit asks cadets to answer the essential question: What is literature? This helps to frame the discussion of all works for the year and establish criteria for what is appropriate to read outside of class for independent reading this marking period. Continuing from the previous unit on the summer reading, cadets focus on how to read and write about texts at the college level. Core texts for this unit include stories and chapters from: <ul style="list-style-type: none"> • Short stories which they read, analyze, and synthesize into a paper that asks them to 	Essay that analyzes and compares short story readings. Personal narrative about self as a reader and writer.

L.11-12.5			<p>compare and contrast how different stories treat various subjects.</p> <ul style="list-style-type: none"> • <i>Style</i>: Cadets read the opening chapter of Williams’ <i>Style</i> as a way of introducing more effective academic prose at the sentence level. • <i>They Say/I Say</i>: Cadets read sections from this book appropriate for comparing and summarizing as part of our introduction to academic writing. 	
RL.11-12.3 RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.5 RI.11-12.10 W.11-12.1 W.11-12.2 W.11-12.5 W.11-12.6 W.11-12.7 W.11-12.8 W.11-12.9 W.11-12.10 L.11-12.4 L.11-12.6	4 weeks	<i>What Is a Tragedy: Comparing Past and Present, Private and Public</i>	<p>This unit examines the subject of tragedy from different perspectives and through different genres. Cadets take notes as they read the texts listed below, then use these notes as the basis for a 3-5 page paper on tragedy which draws on and incorporates elements from these different literary and critical readings. This paper goes through several drafts and revisions in response to feedback from peers and myself. The readings include:</p> <ul style="list-style-type: none"> • <i>Oedipus Rex</i>, by Sophocles • <i>Antigone</i>, by Sophocles • A collection of essays (e.g., Miller’s “Tragedy and the Common Man”) that examine tragedy from different perspectives as well as articles from papers such as The Wall Street Journal that argue companies such as Enron are modern tragedies. • A variety of classical and modern artworks (paintings) used to complement the discussion and enhance their textual skills to look for similar aspects of tragedy in visual forms. 	Essay incorporating both literary and critical readings.
RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.5 RL.11-12.7 RL.11-12.10	4 weeks	<i>Who Have I Been? Who Am I Now? Who Will I Become? Examining Identity</i>	Beginning with a storm and incantations of the three witches, Macbeth marks the transition into larger questions of personal identity and initial existential themes which we explore in much more depth in subsequent units. Throughout the unit, cadets learn	A major paper in which they choose from one of several themes to examine related to identity

RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.7 W.11-12.1 W.11-12.7 W.11-12.8 W.11-12.9 L.11-12.1 L.11-12.2 L.11-12.6			<p>about different elements of dramatic and literary conventions related to Macbeth. The unit culminates in a major paper in which they choose from one of several themes to examine related to identity; the paper receives detailed feedback which they use to revise it. Texts include:</p> <ul style="list-style-type: none"> • Sonnet Fest: By way of getting ready to read Macbeth, we begin by reading a collection of sonnets and writing a short essay in which they compare his different treatments of the subject of love. We also use this brief unit to reinforce and extend previous lessons on writing about literature and using such strategies as comparison and contrast. • <i>Macbeth</i>, by William Shakespeare • A collection of critical essays about Shakespeare's language, specific aspects of Macbeth in particular, and different critical theory analyses (e.g., feminist, psychoanalytical) which they learn to read and examine for rhetorical techniques. • Various film versions (only short, specific scenes) both contemporary and classic which they use to examine characterization. • Portfolio of paintings of Lady Macbeth done by a range of artists and styles; cadets must analyze their assigned painting for style and its connections to the specific passage from the text then present their analysis to the class. 	
RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10	5 weeks	<i>Why Am I Here?: Examining the Role of Place and Purpose on People</i>	<p>This unit follows Macbeth and lays the foundation for subsequent existential readings. Cadets examine Janie and Okonkwo as their roles within society change around them; focusing on how the setting (of southern Florida, Africa, the swamp, the jungle) affects their values, actions, perceptions. They also spend considerable time learning how to read this dense literary text closely. Cadets will compose an</p>	<p>An analytical, argumentative paper in which cadets use textual details to explain judgments they have made based on the work's artistry and quality</p>

RI.11-12.1 RI.11-12.2 W.11-12.7 W.11-12.8 W.11-12.9 W.11-12.10 L.11-12.1 L.11-12.2 L.11-12.3 L.11-12.4			<p>analytical, argumentative paper in which cadets use textual details to explain judgments they have made based on the work's artistry and quality. The paper will receive detailed feedback which they will use to revise it. During the unit, cadets read, view, or watch:</p> <ul style="list-style-type: none"> • <i>There Eyes Were Watching God</i>, Zora Neale Hurston • <i>Things Fall Apart</i>, Chinua Achebe • Collection of critical essays by Wilson Harris, Chinua Achebe, and others • <i>There Eyes Were Watching God</i> (film) (excerpts) • Collection of paintings from various artists related to British Empire, London, and human nature 	
RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10 RI.11-12.1 RI.11-12.2 W.11-12.7 W.11-12.8 W.11-12.9 W.11-12.10 L.11-12.1 L.11-12.2 L.11-12.3 L.11-12.4	5 weeks	<i>Why Can't We Be Good?: Examining Human Nature</i>	<p>Continuing with existentialist themes (among others), cadets read <i>Animal Farm</i> and <i>1984</i> closely, focusing as they do on a chosen subject that will be the basis of a five-page essay at the end. The subjects include: law, economics, philosophy, choices, psychology, faith, and relationships. Cadets investigate these subjects as they read, taking notes, and participating in focused group discussions both in class and online through a class blog on their chosen subject. Their paper goes through multiple revisions and is the basis for serious instruction on writing about a theme which they must analyze, finding textual support for their assertions. Texts for this unit include:</p> <ul style="list-style-type: none"> • <i>Animal Farm</i>, George Orwell • <i>1984</i>, George Orwell • Miscellaneous critical readings (e.g. "From 1984 to One-Dimensional Man") 	<p>Essay exploring existentialist themes around a chosen subject.</p>

			<ul style="list-style-type: none"> • Nonfiction readings such as “A Fine Rage,” a New Yorker profile about George Orwell and how we’ve come to understand him today. • A collection of paintings from artists depicting the setting and the era in which the novels were written. 	
RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.10 RI.11-12.1 RI.11-12.2 RI.11-12.3 SL.11-12.1 SL.11-12.2 SL.11-12.3 SL.11-12.4 SL.11-12.5 SL.11-12.6 L.11-12.1 L.11-12.3 L.11-12.6	4 weeks	<i>What Do I Mean?: Exploring Existential Themes in Modern Life and Literature</i>	<p>Previous units culminate in a sustained inquiry into existential themes through a series of novels and plays. Cadets read each novel or play, examining it in light of the five existential themes we borrow from A Very Short Introduction to Existentialism and related existential writings such as Camus’ essay “The Myth of Sisyphus.” After taking notes on these different themes while reading, cadets participate in a carefully structured symposium in which they must speak from a chosen character’s perspective about various essential questions the cadets themselves generate. This symposium then prepares them for their final essay in which they examine all of the works in light of one (or more) of the five existential themes.</p> <ul style="list-style-type: none"> • <i>The Grapes of Wrath</i>, John Steinbeck • <i>The Great Gatsby</i>, F. Scott Fitzgerald • Miscellaneous existential readings • Contemporary and modern art examining related themes such as the individual’s alienation from society (e.g., photos by Lange, art by Hopper and Wood). 	Symposium presentation
RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10	3 weeks	<i>AP Exam: Preparing for Success</i>	In the final weeks before the exam, we concentrate on key elements of poetry and prose analysis, using Perrine’s Literature and old AP exams to guide our studies. Cadets examine past AP tests, focusing on writing different practice essays then using AP released scoring guides and scorers’ comments to refine their understanding of what is expected. In addition, they use these rubrics to evaluate and provide feedback on their own essays, then revise	Tests and timed essays

			based on those comments, finally submitting the essays for my response.	
RL.11-12.2 RI.11-12.8 RI.11-12.9 SL.11-12.1 SL.11-12.2	5 weeks	<i>Post AP Exam Work: American Literature Escape Room</i>	<p>For the last few weeks of school after the AP exams, cadets will be given the syllabus and study guide for the American Literature class. Using this and everything they have learned this year, they will create an escape room that the other 11th grade class will have to complete for their final exam review. Escape rooms provide series of clues and puzzles that must be solved to find the key that allows you out of the room. In following with the school's PBL teaching model, cadets in AP will be given minimal instruction and will be allowed to use their knowledge and skills to create whatever type of escape room they believe will both challenge and assist the other class in preparing for their final exam. (Depending on their performance, this may be the other class's final exam.)</p>	Complete and run an escape room

About the Advanced Placement Program[®] (AP[®])

The Advanced Placement Program[®] has enabled millions of students to take college-level courses and earn college credit, advanced placement, or both, while still in high school. AP Exams are given each year in May. Students who earn a qualifying score on an AP Exam are typically eligible to receive college credit and/or placement into advanced courses in college. Every aspect of AP course and exam development is the result of collaboration between AP teachers and college faculty. They work together to develop AP courses and exams, set scoring standards, and score the exams. College faculty review every AP teacher's course syllabus.

AP English Program

The AP Program offers two courses in English studies, each designed to provide high school students the opportunity to engage with a typical introductory-level college English curriculum.

The AP English Language and Composition course focuses on the development and revision of evidence-based analytic and argumentative writing and the rhetorical analysis of nonfiction texts.

The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods.

There is no prescribed sequence of study, and a school may offer one or both courses.

AP English Language and Composition Course Overview

The AP English Language and Composition course aligns to an introductory college-level rhetoric and writing curriculum, which requires students to develop evidence-based analytic and argumentative essays that proceed through several stages or drafts. Students evaluate, synthesize, and cite research to support their arguments. Throughout the course, students develop a personal style by making appropriate grammatical choices. Additionally, students read and analyze the rhetorical elements and their effects in non-fiction texts, including graphic images as forms of text, from many disciplines and historical periods.

PREREQUISITE

There are no prerequisite courses for AP English Language and Composition.

Students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

AP English Language and Composition Course Content

The AP English Language and Composition course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques¹
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

1. The College Board does not mandate any particular authors or reading list, but representative authors are cited in the AP English Course Description.

AP English Language and Composition Exam Structure

AP ENGLISH LANGUAGE AND COMPOSITION EXAM:
3 HOURS 15 MINUTES

Assessment Overview

The AP English Language and Composition Exam employs multiple-choice questions to test students' skills in rhetorical analysis of prose passages. Students are also required to write three essays that demonstrate their skill in rhetorical analysis, argumentation, and synthesis of information from multiple sources to support the student's own argument. Although the skills tested on the exam remain essentially the same from year to year, there may be some variation in format of the free-response (essay) questions.

Format of Assessment

Section I: Multiple Choice: 52–55 Questions | 1 Hour | 45% of Exam Score

- Includes excerpts from several non-fiction texts
- Each excerpt is accompanied by several multiple-choice questions

Section II: Free Response: 3 Prompts | 2 Hours, 15 Minutes | 55% of Exam Score

- 15 minutes for reading source materials for the synthesis prompt (in the free-response section)
- 2 hours to write essay responses to the three free-response prompts

Prompt Types

Synthesis: Students read several texts about a topic and create an argument that synthesizes at least three of the sources to support their thesis.

Rhetorical Analysis: Students read a non-fiction text and analyze how the writer's language choices contribute to his or her purpose and intended meaning for the text.

Argument: Students create an evidence-based argument that responds to a given topic.

AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

Students are given a passage of writing and asked to respond to a set of prompts and questions based on the passage. Below is one example.

The primary rhetorical function of lines 14–22 is to

- (A) provide support for a thesis supplied in lines 1–2
- (B) provide evidence to contrast with that supplied in the first paragraph
- (C) present a thesis that will be challenged in paragraph three
- (D) introduce a series of generalizations that are supported in the last two paragraphs
- (E) anticipate objections raised by the ideas presented in lines 12–14

Sample Free-Response Question

The following passage is from *Rights of Man*, a book written by the pamphleteer Thomas Paine in 1791. Born in England, Paine was an intellectual, a revolutionary, and a supporter of American independence from England. Read the passage carefully. Then write an essay that examines the extent to which Paine's characterization of America holds true today. Use appropriate evidence to support your argument.

If there is a country in the world, where concord, according to common calculation, would be least expected, it is America. Made up, as it is, of people from different nations, accustomed to different forms and habits of government, speaking different languages, and more different in their modes of worship, it would appear that the union of such a people was impracticable; but by the simple operation of constructing government on the principles of society and the rights of man, every difficulty retires, and all the parts are brought into cordial unison. There, the poor are not oppressed, the rich are not privileged.... Their taxes are few, because their government is just; and as there is nothing to render them wretched, there is nothing to engender riots and tumults.

AP[®] ENGLISH LITERATURE AND COMPOSITION



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The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods.

There is no prescribed sequence of study, and a school may offer one or both courses.

AP English Literature and Composition Course Overview

The AP English Literature and Composition course aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work's structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works.

PREREQUISITE

There are no prerequisite courses for AP English Literature and Composition.

Students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

AP English Literature and Composition Course Content

The course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Reading complex imaginative literature (fiction, drama, and poetry) appropriate for college-level study¹
- Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone
- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students' analyses of literary texts
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading
- Revising their work to develop
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

1. The selection of literature for the course should consider texts used in students' previous high school ELA courses, so that by the time students finish the AP course, they will have read texts from 16th- to 21st-century American and British literature, along with other literature written in or translated to English. The College Board does not mandate the use of any particular authors or reading list, but representative authors are cited in the AP English Course Description.

AP English Literature and Composition Exam Structure

AP ENGLISH LITERATURE AND COMPOSITION EXAM: 3 HOURS

Assessment Overview

The AP English Literature and Composition Exam employs multiple-choice questions and free-response prompts to test students' skills in literary analysis of passages from prose and poetry texts.

Format of Assessment

Section I: Multiple Choice | 1 Hour | 55 Questions | 45% of Exam Score

- Includes excerpts from several published works of drama, poetry, or prose fiction
- Each excerpt is accompanied by several multiple-choice questions or prompts

Section II: Free Response | 2 Hours | 3 Questions | 55% of Exam Score

- Students have 2 hours to write essay responses to three free-response prompts from the following categories:
 - A literary analysis of a given poem
 - A literary analysis of a given passage of prose fiction (this may include drama)
 - An analysis that examines a specific concept, issue, or element in a work of literary merit selected by the student

AP ENGLISH LITERATURE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

Students are given a passage of writing and asked to respond to a set of prompts and questions based on the passage. Below is one example.

The chief effect of the first paragraph is to

- (A) foreshadow the outcome of Papa's meeting
- (B) signal that change in the family's life is overdue
- (C) convey the women's attachment to the house
- (D) emphasize the deteriorating condition of the house
- (E) echo the fragmented conversation of the three women

Sample Free-Response Prompt

Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem's controlling metaphor expresses the complex attitude of the speaker.

"The Author to Her Book"

Thou ill-formed offspring of my feeble brain,
Who after birth did'st by my side remain,
Til snatched from thence by friends, less wise than true,
Who thee abroad exposed to public view;
Made thee in rags, halting, to the press to trudge,
Where errors were not lessened, all may judge.
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
Thy visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.

I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth in the house I find.
In this array, 'mongst vulgars may'st thou roam;
In critics' hands beware thou dost not come;
And take thy way where yet thou are not known.
If for thy Father asked, say thou had'st none;
And for thy Mother, she alas is poor,
Which caused her thus to send thee out of door.
(1678)



Collaboration Team Checklist High School

The Team Collaboration Checklist is intended to serve as a useful reminder on the important aspects of team dynamics. It is not a rubric for grading purposes, but rather a reminder for student and adult teams about the key conditions for good collaboration. Teams might regularly refer to the collaboration checklist throughout a project, revisit it in moments when their progress is stuck, or use it to reflect on successes and challenges.

We intend these to be two separate docs that serve different purposes. While the Collaboration rubric would feature regularly in project design, facilitation, and assessment, the checklist is more of a supplemental tool to be used as needed to boost team performance. Given the differences between individual and group behaviors it is best to think of these two resources as complimenting each other rather than being aligned to one another.



New Tech Network Team Collaboration Checklist

Behavior	Description
Equal Participation	Each member is equally engaged in the work of team, as represented by the role each member plays in accomplishing the task and how well each voice is heard during discussion. Established roles allow for equal participation.
Project Management	The team has collaboratively developed a context-specific plan for task completion that is regularly updated to reflect needed adjustments throughout the timeline.
Making Decisions	The team uses a transparent process, or set of processes, for making decisions that impact the entire group.
Physical Disposition	The team members exhibit physical cues that suggest active listening, engagement, and an openness to new ideas. In addition, team meetings are physically organized in ways that best support collaborative and cooperative work.
Creating/Using Norms	The team has established and is using a set of norms that guide the behavior of the team. The team regularly revisits the norms to assess their effectiveness and to determine whether they are an accurate reflection of the team's behavior.
Intellectual Discourse	The team regularly engages in constructive intellectual discourse aimed at deepening the team's understanding of key ideas and individual perspectives related to the task at hand.
Passionate Ownership	The team exhibits shared and passionate ownership over the successful completion of the task. All group members are made to feel valuable, that their contributions are meaningful, and their accomplishments are celebrated.
Conflict Resolution	The team anticipates that conflict may happen, and has a plan for addressing it directly. Group members engage constructively and reference both the plan and their norms when conflict occurs.



Collaboration Rubric High School

Overview

In designing our collaboration rubric, we drew a distinction between individual and group behaviors. While both are important for successful collaboration, distinguishing between the two provides useful guidance for how to support and assess student progress.

The Individual Collaboration Rubric focuses on specific aspects of individual collaboration. The indicators are designed to be simple and accessible to students using the Peer Evaluation Tool as well as instructive to guide group conversations. The number of dimensions (rows) for this rubric makes it unlikely a teacher would use it in its entirety. A teacher might opt to focus on particular rows by project or a school might focus on particular indicators in particular grade levels. Schools may also find opportunities to bring additional collaboration and project management skills to extend this outcome as their students grow as collaborators and we encourage you to do so.

Individual Collaboration – High School

Collaboration involves behaviors under the control of individual group members including effort they put into group tasks, their manner of interacting with others on group, and the quantity and quality of contributions they make to group discussions.



	Emerging	ED	Developing	DP	Proficient	PA	Advanced
Contribution and Development of Ideas	Ideas lack supporting reasoning Limited acknowledgement of others' thinking		Shares ideas, and explains the reasons behind them Acknowledges others' thinking		Provides ideas or arguments with convincing reasons Builds on the thinking of others		Acknowledges the strengths and limitations of their ideas Builds on the thinking of others and checks back for agreement
Equal Participation	Shares ideas without listening or listens without sharing ideas		Allows for equal participation by both sharing ideas and listening to the ideas of others		Encourages equal participation by asking clarifying or probing questions, paraphrasing ideas, and synthesizing group thinking		In addition to proficient, actively invites others to participate equitably, promoting divergent and creative perspectives
Group Norms	Follows group norms and processes but only with modeling and/or reminders		Understands and follows group created norms and processes		Understands and follows group created norms and processes and helps others do the same		In addition to proficient, initiates the use of norms and group processes in each meeting
Respectful Tone and Style	At times , words and tone indicate respectful intent, but not consistently		Words and tone indicate respectful intent , but might not be sensitive to others		Words and tone indicate respect and sensitivity to others		In addition to proficient, provides gentle feedback about others' words and tone to foster an environment of respect
Positive Body Language/ Active Listening	Sporadically faces speaker, or engages without distraction some of the time		Faces speaker and is free of distractions when others are speaking		When others are speaking, both body language and verbal responses indicate engagement		When others are speaking, body language and verbal responses indicate positive, energetic engagement
Roles	Knows role, and fulfills it only some of the time		Accepts role and shows understanding by fulfilling it		Knows the roles of self and others , and uses the roles to maximize group effectiveness		In addition to proficient , uses group roles as opportunities to use strengths or address areas of weakness
Work Ethic	Completes only some assigned tasks Comes to meetings without evidence of preparation		Completes all assigned tasks by deadline Comes to meetings partially prepared		Completes all assigned tasks by deadline; work is quality, and advances the project Comes to meetings fully prepared		Models consistently high standards for timeliness, quality, and ownership of work Preparation for meetings surpasses expectations
Team Support	Either doesn't help , or occasionally helps, but must be asked		Predictably helps when asked by others, but only then		Always helps when asked, and sometimes offers help to others		Actively checks in to understand how others are progressing and how they can be of help

FIRST STATE MILITARY ACADEMY
Project Based Learning Curriculum Framework

Course American Literature **Grade Level** 11

Standards	Time (number of days/ weeks)	Project Idea & Driving Question/ Authentic Problem or Scenario	Activities/ Experiences within the Project <small>(scaffolding activities, labs, experiments, interviews, etc)</small>	Assessments
	3-4 Days	Rewrite Standards Driving Question: How can we take ownership of our own learning while still learning?	Each group is given a single standard from the CCSS. They will then re-write the standard, choose activities that can be done to practice the standard, choose assessments that will test the standard, and write a rubric that will be used to grade the assessment. We will use this all year build every project.	Present to the class, answering questions and working with others to improve their final product.
RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 W.11-12.4 W.11-12.5 W.11-12.6 SL.11-12.1 SL.11-12.2 SL.11-12.3 L.11-12.1 L.11-12.2	8 weeks	Canon Project: Read <i>Our Town</i>: decide if it should be in the canon	After studying the canon and the debate around it, cadets will read and discuss a work that is in the canon and one that is not to use as primary source material. Then, they will write an essay expressing their opinion about the canon, using their primary as well as secondary sources.	Cadets will participate in a debate against their classmates to decide whether the canon should stay or be changed in some way. To be successful, they must use their support and evidence from their essay.
RL.11-12.7 RL.11-12.9 RL.11-12.10 W.11-12.1 W.11-12.2 W.11-12.3 SL.11-12.4 SL.11-12.5 SL.11-12.6	8 weeks	Playwriting Project: Driving Question: How do individuals express this abstract community identity of what it means to be American through different art forms?	For each chapter or scene, identify and explain at least 3 literary elements used to enhance the plot and/or theme. *You cannot use the same literary elements each time. For each chapter or scene, choose a song that depicts the atmosphere AND a theme, a character, or the plot of that chapter or scene. Present to the class how the song relates to the text.	Write your own 2-act play/ song album/ video game about being American based on themes of any 2 texts you chose from the list.

		<p>*Potential: Partner with Delaware Young Playwrights Festival</p>	<p>Conduct mock interviews in which one student pretends to be the author and one student interviews him/her about how the work reflects the American experience.</p> <p>Contact a living American author to inquire about how he/she has contributed to the American idea.</p> <p>Writing workshops with other students and staff to brainstorm, revise, and edit your original work throughout the project.</p>	
<p>RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.7 RI.11-12.8 RI.11-12.9 RI.11-12.10</p> <p>W.11-12.7 W.11-12.8 W.11-12.10</p> <p>L.11-12.3 L.11-12.4 L.11-12.6</p>	6 weeks	<p>Court Case Project:</p> <p>Driving Question: How do we, as a society, assess an individual's guilt or innocence?</p>	<p>- Submit annotations for each chapter.</p> <p>-Socratic Circles and/or debates on morality of actions</p> <p>-Socratic Circle to determine type of case and who should be on trial (research types of court cases)</p> <p>-File a letter of complaint</p> <p>-Write a Legal letter (research formatting)</p> <p>-Write a Legal brief (research formatting)</p> <p>-Write your own rubric for the court case; write your own agendas</p>	<p>Perform a court case based on characters' relationships, actions, and moral compasses</p>
<p>RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.5 RL.11-12.9</p> <p>RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.8 RI.11-12.9</p>	6 weeks	<p>Escape Room Project:</p> <p>Driving Question: How can you design a physical space to embody the qualities of a piece of literature?</p>	<p>- Research 2 physical spaces that were inspired by texts read in class this year</p>	<p>Design an escape room based on the aesthetics and themes of the text.</p>

W.11-12.8 W.11-12.9 SL.11-12.4 SL.11-12.5 SL.11-12.6 L.11-12.4 L.11-12.5 L.11-12.6				
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FIRST STATE MILITARY ACADEMY
Project Based Learning Curriculum Framework

Course Technical and Creative Writing **Grade Level** 12

Standards	Time (number of days/ weeks)	Project Idea & Driving Question/ Authentic Problem or Scenario	Activities/ Experiences within the Project (scaffolding activities, labs, experiments, interviews, etc)	Assessments
	3-4 Days	Rewrite Standards How can we take ownership of our own learning while still learning?	Each group is given a single standard from the CCSS. They will then re-write the standard, choose activities that can be done to practice the standard, choose assessments that will test the standard, and write a rubric that will be used to grade the assessment. We will use this all year build every project.	Present to the class, answering questions and working with others to improve their final product.
CCSS.ELA-WRITING.11-12.10 CCSS.ELA-LANGUAGE.11-12.3 CCSS.ELA-WRITING.11-12.4	2 weeks	Introduction to Creative Writing This is the beginning unit for this class and requires time to establish comfort, boundaries, and one's writing and speaking voice. These activities and others, coupled with journaling can and should be revisited throughout the course as needed.	<ul style="list-style-type: none"> The teacher will use a survey/Proust Questionnaire to get to know each student. Students will respond to various questions about character traits, interests, likes/dislikes, goals, expectations, etc. For a questionnaire example, see Google Drive Supporting Material File. After answering all questions, students and teacher will discuss their responses as a class. Teacher will provide various prompts to be responded to given a specific amount of time. For example: Why do I write? What are my plans for growth as a writer?; Which skills do I need to improve?, etc. Students will write for 10-20 minutes per prompt (longer if needed). Students must be open-minded and willing to respond truthfully and completely to any prompt. The teacher could consider incorporating Google Classroom for easy sharing of each prompt, or another electronic tool. There will be both small and large group discussion after each student has responded appropriately to each prompt. 	Students will have a prompt about describing themselves as a superhero and be given 20-30 minutes to respond. Their names will not be written/typed on their sheet of paper. After writing, student examples will be read and discussed. The class will then choose who that writing piece connects to. Discussions of judgments and stereotypes will take place at this time, as will conversations of constructive criticism and the need for peer evaluation.
LANGUAGE.11-12.1 LANGUAGE.11-12.2 LANGUAGE.11-12.3 LANGUAGE.11-12.5	8 weeks	Short Fiction This unit is designed to explore short fiction works, both as a reader and writer, in great detail. This unit culminates in	<ul style="list-style-type: none"> After reviewing the basic plot structure, students will be directed to the website: http://www.intergalacticmedicineshow.com/cgi-bin/mag.cgi?vol=mette_ivie_harrison&do=columns&article=046. In this site, students will read about and discuss as a class the 21 types of plots outlined in the article. Following the reading and class discussion, students 	After reading Bernard Malamud's "The Magic Barrel", students will develop a "sequel" to the story. The sequel will keep the spirit of the characters and the setting and develop a secondary plot to answer questions that are

<p>Reading Literature.11-12.1</p> <p>Reading Literature.11-12.2</p> <p>Reading Literature.11-12.3</p> <p>WRITING.11-12.3</p> <p>WRITING.11-12.4</p> <p>WRITING.11-12.5</p> <p>WRITING.11-12.10</p>		<p>the students' writing a short story for a specific audience.</p>	<p>will work in pairs to identify additional examples of each type of plot from literature and film.</p> <ul style="list-style-type: none"> • After reviewing the components of setting through lecture and class discussion, students will use short cuttings from fictional works and rewrite them juxtaposing the original setting with a setting that is vastly different. For example, students may be given a section of John Updike's "A&P" and be asked to rewrite the scene, keeping the original plot and character types, set in the Puritan era or take a work such as "Sinner's in the Hands of an Angry God" and write it set in 2015. • After reviewing methods of characterization through class lecture and discussion, students will identify methods of characterization in various pieces of literature as well as films. Students, using a series of characterization questionnaires will then develop 3 of their own original characters. • Students will select a short story to read and review based on plot structure, characterization and setting. Students will then summarize and "present" their story to the class and try to persuade the class to adopt the story as part of the curriculum making sure to justify why this story is better than others for the purposes of teaching plot, characterization and setting. Students will create either a promotional poster, brochure, book cover or bookmark as part of their presentation 	<p>unresolved from the original story.</p>
<p>WRITING.11-12.3</p> <p>WRITING.11-12.4</p> <p>WRITING.11-12.6</p> <p>WRITING.11-12.10</p> <p>Reading Literature.11-12.4</p> <p>Reading Literature.11-12.5</p>	4 weeks	One Acts	<ul style="list-style-type: none"> • After teacher-lecture and anticipatory set based on recall questions, students will be able to, through guided lecture and practice, define and identify several types of poetic devices including but not limited to: parallelism, allusion, pun, assonance, consonance, etc. Students will then work in groups of 3-4 to create a multimedia presentation that includes both the definition of terms and examples. • Students will adapt a piece of technical writing such as an instruction manual, part of a textbook, consumer report guides, etc. and rewrite it using 5- 7 poetic devices/figurative languages techniques. Students will share the entire piece or parts of it in groups to receive feedback. 	<p>Students will read Arthur Miller's "Death of a Salesman" and review several of the analyses and reviews already written by others. Students will then select one of the other reviews to either refute or defend based on his/her own reading and understanding of the dramatic structure of the play</p>

Reading Literature.11-12.6 LANGUAGE.11-12.1 LANGUAGE.11-12.2 LANGUAGE.11-12.3 LANGUAGE.11-12.5				
Reading Informative Text.11-12.4 Reading Informative Text.11-12.5 Reading Informative Text.11-12.6 Reading Informative Text.11-12.7 Reading Informative Text.11-12.8 Reading Informative Text.11-12.9 WRITING.11-12.1 WRITING.11-12.2 WRITING.11-12.7 WRITING.11-12.8 WRITING.11-12.9	3 weeks	Your Role as a Writer Technical Writing requires objective analysis and clear presentation. Whatever the topic, it is imperative to act professionally and ethically in all dealings with your specific audience, the public and government agencies. Because what you write is usually work for hire, either for a company or a government entity, it is important to stay within the guidelines of the funding organization in your writing. Write from your opinion as a representative of that entity.	<ul style="list-style-type: none"> ● Employ Ethical Principles <ul style="list-style-type: none"> ○ The Handbook of Technical Writing lists five ethical principles to adhere to when writing: <ul style="list-style-type: none"> ■ Avoid language that attempts to evade responsibility. ■ Avoid language that could possibly mislead readers. ■ Do not de-emphasize or suppress important information. ■ Do not emphasize misleading or incorrect information. ■ Treat others fairly and respectfully. ● Give Credit Where Due <ul style="list-style-type: none"> ○ It is unethical to use information or ideas that are not your own without crediting them. Information obtained from the research of a colleague is as important as information you found in a published book. Make sure to add a footnote giving the colleague or the book credit. 	When the you respond in writing to colleagues, customers, management, or the public, the correspondence becomes part of the corporate or public record, so it is critical that written communication is clear and accurate. You will write letters and emails express your or your company's position without criticizing or offending the recipient. The correspondence should stay within the bounds of the topic, the area of requested feedback, and the Company's policies.
Reading Informative Text.11-12.7 Reading Informative Text.11-12.10	8 weeks	Style & Usage This chapter presents some basic rules of good business writing. It discusses the components of good	We will study and analyze the following to discuss successful and unsuccessful design choices in the following areas: <ul style="list-style-type: none"> ● Abbreviations and Acronyms ● Lists ● Sidebars 	With partners, write, design, and edit a textbook on an approved topic.

<p>WRITING.11-12.2</p> <p>WRITING.11-12.4</p> <p>WRITING.11-12.5</p> <p>WRITING.1-12.6</p> <p>WRITING.11-12.7</p> <p>WRITING.11-12.8</p> <p>WRITING.11-12.9</p> <p>WRITING.11-12.10</p> <p>SPEAKING AND LISTENING.11-12.4</p> <p>SPEAKING AND LISTENING.11-12.5</p> <p>SPEAKING AND LISTENING.11-12.6</p>		<p>writing style, and demonstrates common mistakes and offers improved examples. The chapter includes the following:</p> <ul style="list-style-type: none">• Common elements of good writing• Phrases to avoid• A short, alphabetical list of often-misused words and phrases, and examples of correct usage	<ul style="list-style-type: none">• Figures and Tables• Cross-references• Footnotes and Endnotes <p>Groups will be assigned as area experts and present on their element.</p>	
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**English 10
Essential Curriculum**

Theme	Genre
Hopes and Fears	Memoir
Individual and Society	Novel
The Pursuit of Power	Drama and poetry
The Hero's Journey	Novel

Unit Snapshots (See Unit Plans for complete details.)

Hopes and Fears

Students read literary nonfiction texts that depict the hopes and fears experienced by the writer during a portion of his or her life. Some of these hopes and fears are intensely personal, while others are expressed with a group of people or a nation in mind. Students examine the writer's decisions and actions, and they evaluate the consequences that follow. After experiencing the writer's journey, students identify key hopes and fears that influence their own lives.

Individual and Society

Students explore the theme of Individual and Society by reading a novel that recounts the reactions of individuals to the positive and negative aspects of many different types of societies. Regardless of time period or culture, individuals will inevitably struggle with their roles and the expectations of the society in which they live. By the end of the unit, students will be asked to assess whether society has advanced or regressed.

The Pursuit of Power

Students explore the pursuit of power by reading either a Shakespearean or Sophoclean play that examines the nuances of power. The theme of power is complex and includes the desire and the ability of a character to gain control over others. This power may be political, physical, psychological, or any combination of the three. Students examine the motives and actions of characters in a play who struggle to achieve and maintain power. At the end of the unit, students write an argument or explanatory essay on how and/or why power is achieved, maintained, or destroyed, and its effect on the self and others.

Two of the anchor texts in this unit are tragedies, and one is a comedy. All three address the consequences of the desire of some characters to subject others to their will, albeit with differing moods and tones. The teacher will determine which play is most appropriate for the students in his/her class.

The Hero's Journey

In this unit, students explore the theme of The Hero's Journey by reading a novel that exemplifies the pattern of narrative identified by the American scholar Joseph Campbell. The theme is universal and describes the typical adventure of the archetype known as the Hero, the person who ventures forth and achieves great deeds on behalf of the group, tribe, or civilization. By the end of the unit, students will be able to identify the pattern and assess the results of a specific hero's journey.

**Common Core Standards
Expanded With Essential Skills**

READING LITERATURE

Key Ideas and Details

RL.9-10.1 Cite strong and thorough **textual evidence** to support analysis of what the text says explicitly as well as **inferences** drawn from the text.

Objectives—Students will:

- Select and apply appropriate before-reading strategies to a text; e.g., previewing the text, setting a purpose for reading, making predictions about the text, and drawing connections between prior knowledge or experience and the text.
- Select and apply during-reading strategies to monitor comprehension; e.g., rereading, paraphrasing, connecting related ideas within a text, verifying or modifying predictions, visualizing, and connecting text ideas with prior knowledge or experience.
- Demonstrate comprehension of a text with after-reading strategies by:
 - summarizing the text.
 - drawing inferences.
 - drawing conclusions.
 - making generalizations.
 - verifying or adjusting predictions.
 - making new predictions.
 - making connections between the text and oneself.
- Respond effectively to critical and analytical text-dependent questions.
- Determine and state evidence that confirms the important ideas and messages of a literary text.

RL.9-10.2 Determine a **theme** or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective **summary** of the text.

Objectives—Students will:

- Analyze main ideas and universal themes by examining:
 - experiences, emotions, issues, and ideas in a text that give rise to the theme.
 - the message, moral, or lesson learned from the text.
 - Determine the relevance of the theme to society.
 - Identify secondary themes in the text.
 - Determine how a theme is relayed through particular details in a literary text.
 - Draw conclusions about characters, plot, and/or symbols to determine theme.
 - Identify details to support main ideas or themes.
 - Distinguish between subjective and objective summaries.
 - Express key ideas through paraphrasing.
 - State or compose a summary that includes events from the beginning, middle, and end of a text.
 - Use appropriate academic or domain-specific words when discussing or writing about literature.
 - Determine how transitional words and phrases are used to provide cohesion.
 - Employ effective note-taking strategies when identifying main ideas and supporting details in order to produce an objective summary of the text or portions of the text.
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RL.9-10.3 Analyze how **complex characters** (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Objectives—Students will:

- Analyze how the actions of the character(s) affect the plot.
- Analyze internal and/or external conflicts that motivate characters and those that advance the plot.
- Analyze internal and/or external conflicts that motivate characters to grow.
- Apply the elements of characterization to show a character's development.
- Determine how events in the plot lead to a character's insight or awareness.
- Analyze details that provide information about the setting, the mood created by the setting, and ways in which the setting affects characters.

Craft and Structure

RL.9-10.4 Determine the **meaning of words and phrases** as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and **tone** (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Objectives—Students will:

- Analyze the author's purposeful use of language.
- Use context to determine the meaning of words.
- Apply knowledge of roots, affixes, and cognates (e.g., Greek, Latin, Anglo-Saxon, African, Arabic, and other Western and non-Western sources) to draw inferences about word meaning.
- Apply knowledge of world mythologies (e.g., Greek, Roman, Norse) to understand the origin and meaning of unfamiliar words.
- Apply knowledge of common words that signal relationships (e.g., words that show cause and effect, comparison, contrast, sequence, chronology).
- Apply knowledge of content-specific and other technical vocabulary (e.g., literary terms; theatrical expressions; political, philosophical, and historical terms).
- Analyze specific words and phrases that contribute to meaning:
 - Idioms, colloquialisms, figurative language, sensory imagery, allegory, symbolism.
 - Denotations of above-grade-level words used in context.
 - Connotations of grade-level words and phrases in context.
- Analyze how repetition and exaggeration contribute to meaning.
- Analyze words and phrases that create tone.

RL.9-10.5 Analyze how an author's choices concerning how to **structure** a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Objectives—Students will:

- Explain the relationship between the structure of a text and the development of the theme.
- Identify and explain the author's approach to issues of time (e.g., flashback, frame story).
- Demonstrate an understanding of the structure of novels, dramas, and poetry.
- Analyze the events of the plot: exposition, rising action, climax, falling action, resolution.
- Determine how the particular parts of a novel, drama, or poem relate to each other to form a complete structure.

- Determine how the setting affects the development of plot.
- Apply the elements of plot structure in an analysis of a story's plot.
- Apply the elements of dramatic structure in an analysis of a drama's plot.
- Apply the elements of poetic structure in an analysis of a poem's theme.
- Identify and explain how organizational aids such as the title of the book, story, poem, or play, titles of chapters, subtitles, subheadings contribute to meaning.

RL.9-10.6 Analyze a particular **point of view** or cultural experience reflected in a **work of literature from outside the United States**, drawing on a wide reading of world literature.

Objectives—Students will:

- Determine the author's point of view and analyze its limitations.
- Apply knowledge of the different types of point of view to a text.
- Determine the effect of a particular narrator or speaker.
- Analyze the significance of a text in its historical and/or cultural context.

Integration of Knowledge and Ideas

RL.9-10.7 Analyze the representation of a subject or a key scene in **two different artistic mediums**, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

Objectives—Students will:

- Analyze the ways in which different texts illustrate a similar theme or advance a similar argument.
- Demonstrate knowledge of elements of fiction, drama, and poetry.
- Demonstrate knowledge of elements of visual and audio texts.
- Employ effective strategies for "reading" visual and audio text, such as OPTIC: a strategy for unlocking meaning in visuals—art, graphs, charts.
 - a. O = Conduct a brief *overview* of the visual.
 - b. P = Look closely at the *parts* of the visual.
 - c. T = Read the *title* or caption for further information.
 - d. I = Determine connections and *interrelationships* within the graphic.
 - e. C = Draw a *conclusion* about the meaning of the visual as a whole.
- Compare texts addressing similar topics, ideas, or themes but written or composed in different genres.

Note that there is no Reading standard 8 for literature.

RL.9-10.9 Analyze how an author draws on and transforms **source material** in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Objectives—Students will:

- Relate literary works to important primary source documents of their literary or historical period.
- Explain the relationship between a literary work and the life experience of its author.
- Determine inter-textual connections when reading, viewing, or listening to diverse texts.

Range of Reading and Text Complexity

RL.9-10.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 **text complexity** band proficiently, with scaffolding as needed at the high end of the range.

Objectives—Students will:

- Adjust strategies as necessary for comprehending a range of grade-appropriate literary texts (assigned and self-selected) representing diverse cultures, perspectives, ethnicities, and time periods.
 - Comprehend literary texts of steadily increasing complexity, with scaffolding as necessary.
 - Set personal goals and conference regularly with adults to improve reading.
-

READING INFORMATIONAL TEXT

Key Ideas and Details

RI.9-10.1 Cite strong and thorough **textual evidence** to support analysis of what the text says explicitly as well as **inferences** drawn from the text.

Objectives—Students will:

- Select and apply appropriate before-reading strategies to a text e.g., previewing the text, setting a purpose for reading, making predictions about the text, and drawing connections between prior knowledge or experience and the text.
 - Select and apply during-reading strategies to monitor comprehension e.g., rereading, paraphrasing, summarizing, connecting related ideas within a text, verifying or modifying predictions, visualizing, and connecting text ideas with prior knowledge or experience.
 - Demonstrate comprehension of a text with after-reading strategies by
 - summarizing the text drawing inferences.
 - drawing conclusions.
 - making generalizations.
 - verifying or adjusting predictions.
 - making new predictions.
 - making connections between the text and oneself.
 - Respond effectively to critical and analytical text-dependent questions.
 - Determine and state evidence that confirms the meaning of an informational text.
 - Analyze the author’s use of rhetoric to develop an argument.
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RI.9-10.2 Determine a **central idea** of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective **summary** of the text.

Objectives—Students will:

- Synthesize main ideas to determine a central idea.
 - Determine the relevance of the central idea to society.
 - Employ effective note-taking strategies when identifying main ideas and supporting details in order to produce an objective summary of the text or portions of the text.
-

RI.9-10.3 Analyze **how the author unfolds an analysis or series of ideas or events**, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Objectives—Students will:

- Determine details that support the central idea.
- Identify important persons, events, or ideas in an informational text.
- Identify the effect the presentation of an important person, event, or idea in the text has upon a reader.
- Analyze the effectiveness of organizational structures such as definition, classification, comparison/contrast, process, chronological order, and cause/effect.
- Determine how transitional words and phrases are used to support the organizational structure.

Craft and Structure

RI.9-10.4 Determine the **meaning of words and phrases** as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and **tone** (e.g., how the language of a court opinion differs from that of a newspaper).

Objectives—Students will:

- Analyze the author's purposeful use of language.
- Use context to determine the meaning of words.
- Assess how the author's word choice and syntax contribute to the development of ideas.
- Analyze specific words and phrases (including figurative language) that contribute to meaning.
 - Significant words and phrases (e.g., idioms, colloquialisms, etc.) with a specific effect on meaning.
 - Denotations of above-grade-level words used in context.
 - Connotations of grade-appropriate words and phrases in context.
- Analyze words and phrases that create tone.
- Analyze how sensory language contributes to meaning.
- Analyze how repetition and exaggeration contribute to meaning.
- Use appropriate academic or domain-specific words when discussing or writing about informational texts.

RI.9-10.5 Analyze in detail how an author's **ideas or claims are developed and refined** by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

Objectives—Students will:

- Analyze the author's use of organizational structures and transition words within a paragraph or between paragraphs.
- Identify the author's purpose for an informational text.
- Examine how parts of the text support the identified purpose of the text.

RI.9-10.6 Determine an author's **point of view** or **purpose** in a text and analyze how an author uses **rhetoric** to advance that point of view or purpose.

Objectives—Students will:

- Determine the difference between author's point of view and author's purpose.
- Analyze the author's use of rhetoric to develop an argument.
- Identify and explain the relationship between the structure and the purpose of the text.
- Determine the narrator's or speaker's point of view.

Integration of Knowledge or Ideas

RI.9-10.7 Analyze various accounts of a subject told in **different mediums** (e.g., a person's life story in

both print and multimedia), determining which details are emphasized in each account.

Objectives—Students will:

- Employ effective note-taking strategies when viewing or listening to text.
- Analyze the effects of various media when listening to or viewing a text.

RI.9-10.8 Delineate and evaluate the **argument** and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

Objectives—Students will:

- Identify claims in the text.
- Delineate an argument and specific claims, showing the difference between claims that are supported and those that are not.
- Assess the value of the argument based upon supported claims.
- Identify fallacious or faulty thinking.
- Analyze the validity of supporting details and evidence.
- Analyze the author's argument for objective and non-biased thinking.
- Evaluate the author's credibility.
- Analyze the author's use of rhetoric to develop argument.

RI.9-10.9 Analyze **seminal U.S. documents of historical and literary significance** (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Objectives—Students will:

- Demonstrate knowledge of the difference between primary and secondary sources.
- Explain the similarities and differences between document from different time periods.
- Evaluate the text for bias.

Range of Reading and Text Complexity

RI.9-10.10 By the end of the year, read and comprehend literary nonfiction in the **grades 9–10 text complexity** band proficiently, with scaffolding as needed at the high end of the range.

Objectives—Students will:

- Adjust strategies as necessary for comprehending a range of grade-appropriate literary texts (assigned and self-selected) representing diverse cultures, perspectives, ethnicities, and time periods.
- Comprehend informational texts of steadily increasing complexity, with scaffolding as necessary.
- Set personal goals and conference regularly with adults to improve reading.

WRITING

Text Types and Purposes

W.9-10.1 Write **arguments** to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. **Introduce precise claim(s)**, distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- b. **Develop claim(s) and counterclaims** fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- c. Use words, phrases, and clauses to **link the major sections** of the text, create **cohesion**, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a **formal style and objective tone** while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a **concluding statement** or section that follows from and supports the argument presented.

Objectives—Students will:

- Gather information to support claims, locating and evaluating sources for reliability.
- Compose an introduction that presents a claim or claims clearly.
- Identify the audience and select evidence for the argument that will effectively reach that audience.
- Use an effective organizational structure to address both the claim and any counterclaims.
- Develop claims and counterclaims with clear reasons and relevant evidence from texts.
- Use words, phrases, and clauses (including transitions) to create cohesion in the text.
- Compose a conclusion that logically follows from and supports the argument.
- Use specific words or phrases that support a consistent formal style.

W.9-10.2 Write **informative/explanatory texts** to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- a. **Introduce a topic**; organize complex ideas, concepts, and information to make important connections and distinctions; include **formatting** (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. **Develop the topic** with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied **transitions** to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language and **domain-specific vocabulary** to manage the complexity of the topic.
- e. Establish and maintain a **formal style and objective tone** while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a **concluding statement** or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Objectives—Students will:

- Refine the focus of a topic.
- Gather information on a specific topic from a variety of print and digital sources.
- Select an appropriate organizational structure (e.g., compare/contrast, order of importance).
- Include appropriate text features to aid reader's understanding.
- Compose an introduction that presents a thesis clearly.
- Compose the body with attention to effective organization of information.
- Compose a conclusion that follows from and supports the explanation.
- Use words, phrases, and clauses (including transitions) to create cohesion in the text.

- Use specific words or phrases that support a consistent formal style.

W.9-10.3 Write **narratives** to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. **Engage and orient the reader** by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use **narrative techniques**, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c. Use a variety of techniques to **sequence events** so that they build on one another to create a coherent whole.
- d. Use precise words and phrases, telling details, and sensory language to convey a **vivid picture** of the experiences, events, setting, and/or characters.
- e. Provide a **conclusion** that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Objectives—Students will:

- Establish a point of view and a narrative voice.
- Employ narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- Employ a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- Use pronouns in the proper case (subjective, objective, possessive), person, and number.

Production and Distribution of Writing

W.9-10.4 Produce **clear and coherent writing** in which the development, organization, and style are appropriate to task, purpose, and audience.

Objectives—Students will:

- Adopt a tone, style, and format appropriate to the subject, audience, and purpose.
- Demonstrate an understanding of different types of writing and the implications for the writing process.
- Self-assess when writing, applying understanding of writing traits (ideas, organization, voice, word choice, sentence fluency, conventions, and presentation).
- Apply the R.A.F.T. strategy (Role, Audience, Format, Topic) when unlocking the content of a writing prompt so as to meet the criteria of the task.

W.9-10.5 Develop and strengthen writing as needed by **planning, revising, editing, rewriting**, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Objectives—Students will:

- Demonstrate an understanding and application of the writing process, including effective prewriting, drafting, revision, and editing strategies.
- Reflect on the effectiveness of the final draft in terms of the intended purpose and audience.
- Analyze growth throughout the year by reflecting on selected artifacts from student writing folders (hardcopy or electronic files).

W.9-10.6 Use **technology**, including the Internet, to produce, publish, and update individual or shared

writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Objectives—Students will:

- Collaborate with peers during the prewriting and drafting phases by using an electronic sharing tool (such as Turnitin.com).
- Demonstrate proficiency when locating electronic information to develop a thesis or claim.
- Produce and publish writing using technology.
- Use print, human, and electronic resources to evaluate the writer's progress toward writing goals.

Research to Build and Present Knowledge

W.9-10.7 Conduct **short** as well as more **sustained** research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Objectives—Students will:

- Employ the Big6 process model for research by:
 - Defining the task – selecting an appropriate scope for the project
 - Using effective information-seeking strategies
 - Locating, evaluating, and accessing resources
 - Using information effectively
 - Synthesizing information from multiple sources
 - Evaluating the finished product
- Use primary and secondary source material appropriately, and synthesize material from these texts in the final product.

W.9-10.8 Gather relevant information from **multiple authoritative print and digital sources**, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, **avoiding plagiarism** and following a **standard format for citation**.

Objectives—Students will:

- Demonstrate the ability to search independently for relevant information using library databases and Internet search strategies.
- Develop search terms using appropriate vocabulary for the topic.
- Take purposeful notes by directly quoting, paraphrasing, or summarizing sources.
- Use MLA format for in-text notation and bibliographic information (Works Cited).
- Demonstrate academic integrity by avoiding plagiarism.

W.9-10.9 Draw **evidence** from literary or informational texts to support analysis, reflection, and research.

- a. Apply *grades 9–10 Reading standards* to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
- b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Range of Writing

W.9-10.10 Write **routinely** over **extended time frames** (time for research, reflection, and revision) and **shorter time frames** (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Objectives—Students will:

- Craft responses to on-demand writing tasks, timed writing tasks, and multi-draft writing tasks.
 - Construct responses to analytical tasks.
 - Construct response to narrative tasks.
-

SPEAKING AND LISTENING

Comprehension and Collaboration

SL.9-10.1 Initiate and participate effectively in a **range of collaborative discussions** (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. **Come to discussions prepared**, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. **Work with peers to set rules** for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- c. Propel conversations by **posing and responding to questions** that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. **Respond thoughtfully to diverse perspectives**, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Objectives—Students will:

- Demonstrate appropriate academic behavior by completing and reflecting on assigned reading.
- Take purposeful notes in preparation for discussion, using highlighting, outlines, journals, and other techniques as appropriate.
- Conduct focused research as necessary to prepare for discussions.
- Organize the group by assuming specific roles as needed.
- Develop/Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- Identify and agree upon the group’s purpose/goal and deadlines.
- Offer input in a constructive, socially acceptable manner.
- Ask appropriate questions for clarification and extension.
- Listen actively to others.
- Assume leadership and subordinate roles as necessary.
- Apply self-monitoring strategies to establish and adjust appropriate tone, body language, and vocabulary.
- Accept ambiguity and lack of consensus among group members.
- Cite evidence to justify maintaining or modifying one’s own position.
- Review the key ideas expressed and demonstrate understanding of multiple perspectives through paraphrasing.
- Summarize the positions or main points made by the other members of the group.

- Solicit elaboration and foster exploration of a variety of ideas and information.
- Periodically, summarize the main points or ideas of the discussion.
- Periodically, connect the opinions or perspectives of others to one's own opinions.

SL.9-10.2 Integrate **multiple sources of information presented in diverse media** or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

Objectives—Students will:

- Apply an understanding of the features and formats of diverse media.
- Determine both the explicit and the implicit ideas found in non-print texts, including digital texts.
- Summarize, compare, draw conclusions about, and synthesize significant ideas found in print and non-print texts, including digital media.

SL.9-10.3 Evaluate a **speaker's point of view, reasoning, and use of evidence and rhetoric**, identifying any fallacious reasoning or exaggerated or distorted evidence.

Objectives—Students will:

- Apply critical listening strategies to determine and evaluate a speaker's central idea or claim.
- Determine how a speaker's central idea or claim is conveyed through particular details.

Presentation of Knowledge and Ideas

SL.9-10.4 Present **information**, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Objectives—Students will:

- Identify an appropriate purpose for communicating (e.g., informing, persuading, problem solving, entertaining, interpreting).
- Determine audience knowledge and interest and anticipate audience response.
- Adopt the behaviors of effective speakers as appropriate to task, purpose, and audience.
- Apply an organizational pattern that most effectively emphasizes the main ideas or themes of the presentation.
- Include evidence (e.g., descriptions, facts, and details) that most effectively supports the main ideas or themes of the presentation.

SL.9-10.5 Make strategic use of **digital media** (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Objectives—Students will:

- Apply an understanding of purpose and audience needs when selecting props, visual aids, and electronic media.
- Incorporate props or visual aids (e.g., graphs, charts, diagrams, time lines, tables) to support and convey information and meet audience needs.
- Follow "fair use" (copyright) policies when incorporating multimedia components from other sources.

SL.9-10.6 Adapt **speech** to a variety of contexts and tasks, demonstrating **command of formal English** when indicated or appropriate.

Objectives—Students will:

- Demonstrate control of spoken language by adjusting speech to varying contexts and tasks.
-

LANGUAGE

Conventions of Standard English

L.9-10.1 Demonstrate command of the **conventions of standard English** grammar and usage when writing or speaking.

- a. Use **parallel structure**.
- b. Use various types of **phrases** (**noun, verb, adjectival, adverbial, participial, prepositional, absolute**) and **clauses** (**independent, dependent; noun, relative, adverbial**) to convey specific meanings and add variety and interest to writing or presentations.

Objectives—Students will:

- Distinguish between colloquial and nonstandard English.
 - Assess situations for the appropriateness of formal versus informal language.
 - Apply Standard English for clarity, correctness, and effectiveness and to enhance audience interest and understanding.
 - Analyze the extent to which the placement and punctuation of noun, adjective, and adverb clauses affects the clarity of compound, complex, and compound-complex sentences.
 - Use complete sentences.
 - Vary sentence patterns.
 - Recognize variations from standard English in one's own and others' writing and speaking, and use strategies to improve expression in conventional language.
-

L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- a. Use a **semicolon** (**and perhaps a conjunctive adverb**) to link two or more closely related independent clauses.
 - b. Use a **colon** to introduce a list or quotation.
 - c. **Spell** correctly.
-

Knowledge of Language

L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective **choices for meaning or style**, and to comprehend more fully when reading or listening.

- a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.
-

Vocabulary Acquisition and Use

L.9-10.4 Determine or clarify the meaning of **unknown and multiple-meaning words and phrases** by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate (based on grades 9-10 reading and content).

- a. Use **context** (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

- c. Consult general and specialized **reference materials** (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
 - d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
-

L.9-10.5 Demonstrate understanding of word relationships and nuances in word meanings.

- a. Interpret **figures of speech** (e.g., euphemism, oxymoron) in context and analyze their role in the text.
 - b. Analyze **nuances** in the meaning of words with similar denotations.
-

L.9-10.6 Acquire and use accurately **general academic and domain-specific words and phrases**, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Objectives—Students will:

- Use reference books and other resources appropriately to confirm word choice.

Project Based Learning Curriculum Map

Course: Language Arts **Grade Level:** 9th **Course length** Year long

Standards	Time (number of days/ weeks)	Project Idea & Driving Question/ Authentic Problem or Scenario	21 st Century Skills/ School Wide Learning Outcomes	Activities/ Experiences within the Project <small>(scaffolding activities, labs, experiments, interviews, etc)</small>	Assessments
RL 9-12.2 RI 9-12.2 W. 9-12.2 W. 9-12.2.D W. 9-12.3	6 Weeks	<i>Once Upon an Eclipse</i> DQ: How do beliefs and superstitions drive the behavior of people and the traditions of a culture?	Knowledge and Thinking: Historical Fiction, Research, Letter Written Comm: Historical Fiction and Letter Oral Comm: Presentation, Critical Friends Collaboration: Critical Friends, Peer Review Circles	Write a letter to the the class of 2024 What will the world be like in 2045 Research superstitions surrounding eclipses Research Buddies Pick an eclipse that happened during that time in that place. Write a narrative from the pov of someone from that time	Historical Narrative Research Notes/Presentation Letter IAKT Prompt: After researching your chosen culture explain how people created myths and superstition to explain scientific phenomenon. Cite specific examples from your culture.
R 9-12.1 read closely, make inferences, cite evidence RL. 9-12.3 analyze how characters develop over the course of a text and interact with others RL.9-12.4 interpreting words and phrases in literature RI.9-12.4 interpreting words and phrases in informational text	8 Weeks	<i>Perceptions</i> DQ: Knowing that our self-concept is not always what others perceive when they look at us,	Knowledge and Thinking: Literature Assessment	Personality Quiz Wonder Novel Study Notes-Poetry Analysis Notes Mask Rough Draft (prototype)	Pre-Post Test IAKT Novel Analysis Presentation IAKT Prompt:

<p>RL.9-12.6 analyzing perspective and pov in literature RI.9-12.6 analyzing perspective and pov in informational text W.9-12.1 Write arguments to support claims W.9-12.2 Write informative/explanatory text W.9-12.4 Produce clear and coherent writing W.9-12.5 Develop and strengthen writing W.9-12.6 Use technology to produce, publish, and collaborate W.9-12.9 Draw on evidence to support analysis, reflection, and research. SL. 9-12.1 Prepare and participate in a range of conversations and collaborations. SL. 9-12.4 Present information and evidence so listeners can follow. L9-12.1 command of standard English grammar L9-12.2 command of standard English capitalization, punctuation, and spelling.</p>		<p>how can we ensure that we are making fair and honest perceptions of others?</p>	<p>Oral Comm: Presentation of Final Product</p> <p>Written Comm: IAKT</p> <p>Collaboration: Peer Reviews and Critical Friends</p> <p>Agency: Everyday...</p>	<p>Finished Mask</p> <p>Text-Analysis Workshop</p> <p>Painting with a Twist Workshop</p> <p>Critical Friends and Peer Review Circles</p>	<p>After completing your novel study and self-reflection, describe the mask you wear and how it impacts the way others treat you. How do you wish people would see you? What changes must you make to facilitate this shift in perception? Use specific examples to support your essay.</p>
<p>R 10-11.1 read closely, make inferences, cite evidence RI.10-11.4 interpreting words and phrases in informational text RI.10-11.6 analyzing perspective and pov in informational text</p>	<p>6-8 Weeks</p>	<p><i>Join the Campaign: Students campaign for the educational millage increase vote</i></p>	<p>Knowledge and Thinking: Ethos, Pathos, Logos Oral Comm: Presentation of Final Product Written Comm: IAKT</p>	<p><i>Brunch with Brubaker</i></p> <p>Ethos, Pathos, and Logos</p> <p>Research Buddies</p> <p>Millage Research</p>	<p>Assessment</p> <p>IAKT</p> <p>Town Hall Presentation</p> <p>Flyers</p>

<p>RI.10-11.8 delineate and evaluate the argument and claims RI.10-11.9 analyze how two or more texts address similar topics RI.10-11.10 read and comprehend complex informational text W.10-11.1 Write arguments to support claims W.10-11.4 Produce clear and coherent writing W.10-11.5 Develop and strengthen writing W.10-11.6 Use technology to produce, publish, and collaborate W.10-11.7 conduct research projects W.10-11.8 gather relevant information from multiple sources W.10-11.9 Draw on evidence to support analysis, reflection, and research. SL. 10-11.1 Prepare and participate in a range of conversations and collaborations. SL. 10-11.4 Present information and evidence so listeners can follow. L10-11.1 command of standard English grammar L10-11.2 command of standard English capitalization, punctuation, and spelling. L10-11.4 determine or clarify the meaning of unknown words/phrases L10-11.6 acquire and use academic words and phrases</p>			<p>Collaboration: Peer Reviews and Critical Friends Agency: Everyday...</p>	<p>Argument Essay</p> <p>Community Outreach-Poster/Flyers/Emails</p> <p>Rhetorical Appeals Workshop</p> <p>Claim vs. Counterclaim Workshop</p> <p>Research Workshop</p> <p>Graphic Design Workshop</p> <p>Critical Friends and Peer Review Circles</p> <p><i>Town Hall</i></p>	<p>Posters</p> <p>Emails</p> <p>IAKT Prompt: After researching the history of the millage increase write an argument essay that persuades members of our community to vote for the increase. Be sure to include rhetorical appeals and supportive evidence in your essay.</p>
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<p>RL 9-12.1 read closely, make inferences, cite evidence</p> <p>RL.9-12.4 interpreting words and phrases in literary text</p> <p>RL.9-12.6 analyzing perspective and pov in literary text</p> <p>R 9-12.1 read closely, make inferences, cite evidence</p> <p>RI.9-12.4 interpreting words and phrases in informational text</p> <p>RI.9-12.6 analyzing perspective and pov in informational text</p> <p>W.9-12.2 Write informative/explanatory text</p> <p>W.9-12.4 Produce clear and coherent writing</p> <p>W.9-12.5 Develop and strengthen writing</p> <p>W.9-12.6 Use technology to produce, publish, and collaborate</p> <p>W.9-12.9 Draw on evidence to support analysis, reflection, and research.</p> <p>SL. 9-12.1 Prepare and participate in a range of conversations and collaborations.</p> <p>SL. 9-12.4 Present information and evidence so listeners can follow.</p> <p>L9-12.1 command of standard English grammar</p> <p>L9-12.2 command of standard English capitalization, punctuation, and spelling.</p>	3-4 weeks	<p>Marshall Museum</p> <p>How do we as museum curators create a themed gallery, which is historically significant?</p>	<p>Knowledge and Thinking: Research Skills, Museum Artifact</p> <p>Written Communication: Informational Writing</p> <p>Oral Communication: Trip and Presentation</p> <p>Collaboration: Museum Wing, Peer Review Circles, and Critical Friends</p>	<p>Tour the Judge Parker Museum</p> <p>Virtual Museum Scavenger Hunt</p> <p>Read True Grit and compare to the movie</p> <p>Talk to Marshall Museum Rep. about the history of the Marshalls and about the museum.</p> <p>Workshops on graphic design and writing informational texts.</p> <p>Peer Review Circle Critical Friends</p> <p>Benchmark 1: Research the Marshall's Guest Speaker True Grit</p> <p>Benchmark 2: Research current Law Enforcement Practices Guest Speaker???</p> <p>Benchmark 3: Research Museums Virtual Tours</p>	<p>True Grit analysis and assessment</p> <p>Museum Wing</p> <p>Artifact with Description</p> <p>Presentation</p> <p>IAKT Prompt: After researching the history of the Marshall program write an essay that compares and contrasts the past law enforcement with modern law enforcement. Share your opinions about which style of law enforcement you prefer. Cite specific evidence that supports your view.</p>
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				<p>Design your Exhibit-Diorama? Research and Design Artifact and Placard</p> <p>Checkpoints: Research Notes True Grit Analysis Research Notes Virtual Tours Scavenger Hunt</p> <p>Workshops Authentic Sources Workshop Guest Speaker Norms Workshop Compare and Contrast Workshop Virtual Tours Workshop Working with Others/Disagreeing Appropriately Workshop</p>	
<p>L9-12.1 Demonstrate command of grammar and usage L9-12.2 Demonstrate command of capitalization, punctuation, and spelling L9-12.3 Apply knowledge of language W9-12.2 Write informative/explanatory texts W9-12.4 Produce Clear and coherent writing W9-12.5 Develop and strengthen writing</p>	4	<p><i>Grammar Games</i> DQ: How can we improve our own understanding of grammar by teaching others?</p>	<p>Knowledge and Thinking: Creating the game, research, vocabulary quiz</p> <p>Written Comm: Instructions for the Game, IAKT, Vocabulary Quiz, Script for Video</p>	<p>Grammar Research Research Buddies Hands on Activity/ Game Lesson Plan Vocabulary Assessment</p>	<p>Hands on Activity/ Game Lesson Plan Vocabulary Assessment Video IAKT Prompt: After creating a lesson plan and activity how does</p>

W9-12.6 Use technology to produce and publish W9-12.8 Gather relevant information from multiple sources			Oral Comm: Video, Presentation, Critical Friends Collaboration: the game, Critical Friends, the video	Video Critical Friends IAKT Writing Workshop Research Workshop	that change your perception of what teachers do when they attempt to create engaging lessons. How has creating your lesson helped you better understand the language standard that you picked?
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Most collaborative activities only span one to two days. To add collaboration activities I have increased our Peer Review Activities, Critical Friends, and have started incorporating Research Buddies.

English 10—Between Readers and Writers: Giving Voice to Ideas

“To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing.” Common Core State Standards			
Unit 1: Stories of the Individual–Memoir and Coming of Age		Unit 2: Stories in the Oral Tradition–Drama and Epic Poetry	
Core Texts <i>Black Boy</i> <i>Bless Me, Ultima</i> <i>Brown Girl, Brownstones</i> <i>The Catcher in the Rye</i> <i>Go Tell It on the Mountain</i> <i>The Joy Luck Club</i> <i>Lost Names</i> <i>Night*</i> * Also a core text option in Unit 3. Coordinate with your school team when to use this book.	Recommended for Lit. Circles <i>American Born Chinese</i> <i>Black Ice</i> <i>Dandelion Wine</i> <i>The Elegance of the Hedgehog</i> <i>Journey from the Land of No</i> <i>Kitchen</i> <i>The Learning Tree</i> <i>When the Legends Die</i> Short Works/Anthologies (See guide.)	Core Texts <i>Julius Caesar</i> <i>Much Ado about Nothing</i> <i>The Odyssey</i> <i>The Penelopiad</i> <i>The Piano Lesson</i> <i>The Taming of the Shrew</i>	Alternative Dramatic Texts <i>Enemy of the People</i> <i>The Importance of Being Earnest</i> <i>Saint Joan</i> <i>Measure for Measure</i> <i>The Merchant of Venice</i> Short Works/Anthologies (See guide.)
Common Tasks (The bolded task will be centrally reported during the quarter.)			
10.1 Analysis—An analysis of style in a text 10.1 Argument—An argument in response to a text 10.1 Narrative—A narrative about a meaningful personal experience		10.2 Analysis—An analysis of how an author uses language in a passage to achieve a specific effect 10.2 Narrative—A narrative that continues or resolves the story of a character in a text 10.2 Performance—An oral interpretation of a passage or scene that features rich language	
Literature Circle Texts (You may also use core texts that are not being used instructionally at your school as literature circle texts.)			
<i>Aeneid</i> <i>Age of Innocence</i> <i>Aristotle and Dante Discover the Secrets of the Universe</i> <i>Bean Trees, The</i> <i>Gilgamesh</i> <i>Growing Up</i>	<i>Henry IV, Part I</i> <i>Human Comedy, The</i> <i>Inferno, The</i> <i>Life and Death in Shanghai</i> <i>Lost in the City</i> <i>Mama Day</i>	<i>Man for All Seasons, A</i> <i>Mill on the Floss</i> <i>Murders in the Rue Morgue</i> <i>My Sister's Keeper</i> <i>On the Road</i> <i>Pigeon Feathers and Other Stories</i>	<i>Profiles in Courage for Our Time</i> <i>Slaughterhouse Five</i> <i>Stiff</i> <i>Three Cups of Tea</i> <i>Travels with Charley</i> <i>Twelfth Night</i>

English 10B—Between Readers and Writers: Giving Voice to Ideas

“To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing.” Common Core State Standards			
Unit 3: Stories in the World–Historical and Political Literature		Unit 4: Stories of Other Worlds–Science Fiction, Fantasy and Imaginative Lit.	
Core Texts <i>All Quiet on the Western Front</i> <i>The Grapes of Wrath</i> <i>The Invention of Wings</i> <i>Just Mercy</i> <i>The Laramie Project</i> <i>Night*</i> <i>Picture Bride</i> <i>Strength in What Remains</i> <i>Things Fall Apart</i> * Also a core text option in Unit 1. Coordinate within your school team when to use this book.	Recommended Literature Circles Texts <i>Anthem</i> <i>The Immortal Life of Henrietta Lacks</i> <i>Journey from the Land of No</i> <i>Jubilee</i> <i>Love is the Higher Law</i> <i>Mountains Beyond Mountains</i> <i>Persepolis</i> <i>The Souls of Black Folk</i> <i>When the Emperor Was Divine</i> Short Works/Anthologies (See guide.)	Core Texts <i>1984</i> <i>Fahrenheit 451</i> <i>Frankenstein</i> <i>Lord of the Flies</i> Short Works/Anthologies (See guide.)	Recommended Literature Circles Texts <i>2001: A Space Odyssey</i> <i>Alice’s Adventures in Wonderland</i> <i>Big Fish</i> <i>The Fellowship of the Ring</i> <i>Flatland</i> <i>Kindred</i> <i>Life of Pi</i> <i>The Martian Chronicles</i> <i>The Once and Future King</i> <i>The Picture of Dorian Gray</i>
Common Tasks (The bolded task will be centrally reported during the quarter.)			
10.3 Analysis—A comparison of the techniques or purposes of two texts 10.3 Argument—An argument about a complex issue that synthesizes evidence from multiple sources 10.3 Narrative—A scene set in a particular historical or political context		10.4 Analysis—An analysis of the effects of the author’s structural choices in a narrative 10.4 Argument & Analysis—An argument in response to a question raised by both a sci-fi/fantasy text and at least one related nonfiction text 10.4 Narrative—A science fiction/fantasy narrative that explores an important theme	
Literature Circle Texts (You may also use core texts that are not being used instructionally at your school as literature circle texts.)			
<i>Aeneid</i> <i>Age of Innocence</i> <i>Aristotle and Dante Discover the Secrets of the Universe</i> <i>Bean Trees, The</i> <i>Gilgamesh</i> <i>Growing Up</i>	<i>Henry IV, Part I</i> <i>Human Comedy, The</i> <i>Inferno, The</i> <i>Life and Death in Shanghai</i> <i>Lost in the City</i> <i>Mama Day</i>	<i>Man for All Seasons, A</i> <i>Mill on the Floss</i> <i>Murders in the Rue Morgue</i> <i>My Sister's Keeper</i> <i>On the Road</i> <i>Pigeon Feathers and Other Stories</i>	<i>Profiles in Courage for Our Time</i> <i>Slaughterhouse Five</i> <i>Stiff</i> <i>Three Cups of Tea</i> <i>Travels with Charley</i> <i>Twelfth Night</i>

Develop Growth Mindset: *I can grow my intelligence and skills through effort, practice, and challenge. The brain grows bigger with use, like a muscle.*

	EMERGING	E/D	DEVELOPING	D/P	PROFICIENT	P/A	ADVANCED
Use Effort and Practice to Grow	<ul style="list-style-type: none"> Does not connect effort or practice to getting better at a skill, improved work quality, or performance 		<ul style="list-style-type: none"> Superficially connects effort and practice to getting better at a skill, improved work quality, or performance 		<ul style="list-style-type: none"> Understands how effort and practice relate to getting better at skills, improved work quality, or performance 		<ul style="list-style-type: none"> Understands that effort and practice improve skills, work quality, and performance and that the process takes patience and time
Seek Challenge	<ul style="list-style-type: none"> Rarely takes on academic challenges and risks to pursue learning Struggles to identify the personal barriers (mindset, beliefs, circumstances) that inhibit taking risks 		<ul style="list-style-type: none"> With encouragement, sometimes takes on academic challenges and risks to pursue learning Superficially describes personal barriers (mindset, beliefs, circumstances) that inhibit taking risks 		<ul style="list-style-type: none"> Seeks academic challenges and takes risks to pursue learning Analyzes personal barriers (mindset, beliefs, circumstances) that inhibit taking risks 		<ul style="list-style-type: none"> Strategically and independently seeks academic challenges and takes risks to pursue learning Analyzes and overcomes personal barriers (mindset, beliefs, circumstances) that could inhibit taking risks
Grow from Setbacks	<ul style="list-style-type: none"> Identifies challenges, failures, or setbacks, but does not describe reactions to them (e.g. giving up or trying harder) 		<ul style="list-style-type: none"> Identifies challenges, failures, or setbacks and describes reactions to them (e.g. giving up or trying harder) 		<ul style="list-style-type: none"> Identifies challenges, failures, or setbacks and reflects on how reactions to them (e.g. giving up or trying harder) affect process, product, or learning 		<ul style="list-style-type: none"> Reflects on personal or academic growth from challenges, failures, or setbacks as well as why and how reactions (e.g. giving up or trying harder) affect the process, product, and learning
Build Confidence	<ul style="list-style-type: none"> Struggles to identify academic strengths, previous successes, or endurance gained from personal struggle to build confidence in academic success for a new task, project, or class 		<ul style="list-style-type: none"> Identifies an academic strength, previous success, or endurance gained through personal struggle, but does not use these skills to build confidence in success for a new task, project, or class 		<ul style="list-style-type: none"> Builds confidence in success (on a new task, project, or class) by knowing and using academic strengths, previous success, or endurance gained through personal struggle 		<ul style="list-style-type: none"> Consistently confident that success is possible (on a new task, project, or class) by knowing and using academic strengths, previous successes, or endurance gained through personal struggle

Find Personal Relevance	<ul style="list-style-type: none"> Rarely, and with significant support, finds personal relevance in the work by connecting it to interests or goals, reflecting on progress towards mastery, or identifying autonomous choices 		<ul style="list-style-type: none"> With support, sometimes finds personal relevance in the work by connecting it to interests or goals, reflecting on progress towards mastery, or identifying autonomous choices 		<ul style="list-style-type: none"> Often finds personal relevance in the work by connecting it to interests or goals, reflecting on progress towards mastery, or identifying autonomous choices 		<ul style="list-style-type: none"> Independently seeks and finds personal relevance in the work by connecting it to interests or goals, reflecting on progress towards mastery, or identifying autonomous choices
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Take Ownership Over One's Learning: *I can learn how to learn and monitor progress to be successful on tasks, school, and life.*

	EMERGING	E/D	DEVELOPING	D/P	PROFICIENT	P/A	ADVANCED
Meet Benchmarks	<ul style="list-style-type: none"> Completes few benchmarks and class assignments and may resist or struggle to use resources and supports (e.g. study groups, teacher support, workshops, tutorials) 		<ul style="list-style-type: none"> Completes some benchmarks and class assignments; and, only when forced to, or at the last minute, uses resources and supports (e.g. study groups, teacher support, workshops, tutorials) 		<ul style="list-style-type: none"> Usually completes polished benchmarks and class assignments by using resources and supports when necessary (e.g. study groups, teacher support, workshops, tutorials) 		<ul style="list-style-type: none"> Achieves personal best work on almost all benchmarks and class assignments by setting goals, monitoring progress, and using resources and supports (e.g. study groups, teacher support, workshops, tutorials)
Seek Feedback	<ul style="list-style-type: none"> Rejects feedback and/or does not revise work 		<ul style="list-style-type: none"> Sometimes shows evidence of accepting feedback to revise work, but at times may resist when it's difficult 		<ul style="list-style-type: none"> Consistently shows evidence of accepting and using feedback to revise work to high quality 		<ul style="list-style-type: none"> Consistently shows evidence of actively seeking, identifying, and using feedback to revise work to high quality
Tackle and Monitor Learning	<ul style="list-style-type: none"> For a task or project, superficially identifies what is known, what needs to be learned, and how hard it will be 		<ul style="list-style-type: none"> For a task or project, identifies what is known, what needs to be learned, and how hard it will be; but may not use a strategy to tackle the task or does not monitor how well the strategy is working 		<ul style="list-style-type: none"> For a task or project identifies what is known, what needs to be learned, and how hard it will be; uses a strategy and steps to tackle the task; and monitors how well the approach and effort are working 		<ul style="list-style-type: none"> For a task or project, identifies what is known, what needs to be learned, and how hard it will be; selects an appropriate strategy and takes steps to tackle the task; and monitors and adjusts based on how well the approach and effort are working
Actively Participate	<ul style="list-style-type: none"> Stays focused for part of the activity/discussion, team meeting, or independent time but often cannot resist distraction or does not notice when or why a loss of focus happens 		<ul style="list-style-type: none"> Mostly stays focused on the activity/discussion, team meeting, or independent time and knows when and why disengagement or distraction happens 		<ul style="list-style-type: none"> Actively participates in the activity/discussion, team meeting, or independent time and has strategies for staying focused and resisting most distraction 		<ul style="list-style-type: none"> Actively participates and takes initiative on the activity/discussion, team meeting, or independent time and has personal strategies for staying focused

Build Relationships	<ul style="list-style-type: none"> Does not build relationships with trusted adults or peers to get back on track as needed or to enhance learning 		<ul style="list-style-type: none"> Does not initiate building relationships, but has a few trusted adults or peers to get back on track as needed or to enhance learning 		<ul style="list-style-type: none"> Builds and uses relationships with trusted adults and peers to get back on track as needed and to enhance learning 		<ul style="list-style-type: none"> Actively builds trusting relationships with adults and peers to pursue goals, enhance learning, and get back on track as needed
Impact Self & Community	<ul style="list-style-type: none"> Identifies the ups and downs of the classroom and home community 		<ul style="list-style-type: none"> Has limited understanding of individual role in the ups and downs of the classroom and home community 		<ul style="list-style-type: none"> Analyzes individual role in the ups and downs of the classroom and home community 		<ul style="list-style-type: none"> Monitors and adjusts individual role to positively influence the ups and downs of the classroom and home community



Oral Communication Rubric, High School

Overview

Interpersonal Communication Section - Focuses on the listening and speaking skills exhibited by individual students in a wide variety of informal conversations (e.g. student and teacher, student and student and expert). While there is some unavoidable overlap with the Collaboration Rubric, the Collaboration rubric emphasizes how teammates should talk to one another while collaborating.

Presentation Section - Focuses on the elements of a strong presentation. This section of the rubric could be used in its entirety to describe a complete presentation - though it's often good to focus on a few dimensions (rows), or indicators (bullets). Useful for providing a group grade on a presentation.

Delivery Section - Focuses on the individual aspects of a presentation and can be used to provide individualized grades for a student in a presentation, even in the case of a group presentation.



Interpersonal Communication

The ability to communicate knowledge and thinking through effective informal, pair, and small group conversations.

	EMERGING	E/D	DEVELOPING	D/P	PROFICIENT College Ready	P/A	ADVANCED College Level
Listening and Comprehension	After listening, shows recall of some key details but limited understanding of main points		After listening, shows recall of some key details and main points		After listening, can synthesize main points and reference key details		After listening, can synthesize main points, reference key details, and evaluate the strength or value of the ideas
Clear Presentation of Ideas	Communicates ideas in an unclear way ; ideas are difficult to follow		Communicates ideas clearly most of the time , occasionally ideas are difficult to follow		Communicates ideas clearly		Communicates ideas clearly, adjusting as needed to enhance clarity for audience
Asking Questions	Asks questions that repeat stated details or main points		Ask questions that help clarify a topic or a line of reasoning		Asks thoughtful questions that develop or challenge a topic or line of reasoning		Asks thoughtful questions that develop or challenge a line of reasoning and explore connections to a larger theme or idea



PRESENTATION

The ability to communicate knowledge and thinking orally.

	EMERGING	E/D	DEVELOPING	D/P	PROFICIENT College Ready	P/A	ADVANCED College Level
Clarity	Central message is unclear or unstated Does not include alternate perspectives when appropriate		Central message can be deduced but may not be explicit Includes alternate perspectives when appropriate		Presents a clear central message Addresses alternative or opposing perspectives when appropriate		Presents a central message that is clear and original Addresses alternative or opposing perspectives in a way that sharpens one's own perspective
Evidence	Draws on facts, experience, or research in a minimal way Demonstrates limited understanding of the topic		Draws on facts, experience, and/or research inconsistently Demonstrates an incomplete or uneven understanding of the topic		Draws on facts, experiences and research to support a central message Demonstrates an understanding of the topic		Facts, experience and research are synthesized to support a central message Demonstrate an in-depth understanding of the topic
Organization	•A lack of organization and/or transitions makes it difficult to follow the presenter's ideas and line of reasoning		Inconsistencies in organization and limited use of transitions detract from audience understanding of line of reasoning		Organization and transitions reveal the line of reasoning		Organization and transitions supports the line of reasoning
Use of Digital Media / Visual displays	Digital media or visual displays are confusing, extraneous, or distracting		Digital media or visual displays are informative and relevant		Digital media or visual displays are informative and support audience engagement and understanding		Digital media or visual displays are polished , informative, and support audience engagement and understanding



DELIVERY

The ability to communicate knowledge and thinking orally.

	EMERGING	E/D	DEVELOPING	D/P	PROFICIENT College Ready	P/A	ADVANCED College Level
Language Use	<p>Uses language and style that is unsuited to the purpose, audience, and task</p> <p>Stumbles over words, interfering with audience understanding</p>		<p>Uses language and style that is at times unsuited to the purpose, audience, and task</p> <p>Speaking is fluid with minor lapses of awkward or incorrect language use that detracts from audience understanding</p>		<p>Uses appropriate language and style that is suited to the purpose, audience, and task</p> <p>Speaking is fluid and easy to follow</p>		<p>Uses sophisticated and varied language that is suited to the purpose, audience, and task</p> <p>Speaking is consistently fluid and easy to follow</p>
Presentation Skills	<p>Makes minimal use of presentation skills: lacks control of body posture; does not make eye contact; voice is unclear and/or inaudible; and pace of presentation is too slow or too rushed</p> <p>Presenter's energy and affect are unsuitable for the audience and purpose of the presentation</p>		<p>Demonstrates a command of some aspects of presentation skills, including control of body posture and gestures, language fluency, eye contact, clear and audible voice, and appropriate pacing</p> <p>Presenter's energy, and/or affect are usually appropriate for the audience and purpose of the presentation, with minor lapses</p>		<p>Demonstrates a command of presentation skills, including control of body posture and gestures, eye contact, clear and audible voice, and appropriate pacing</p> <p>Presenter's energy and affect are appropriate for the audience and support engagement</p>		<p>Demonstrates consistent command of presentation skills, including control of body posture and gestures, eye contact, clear and audible voice, and appropriate pacing in a way that keeps the audience engaged</p> <p>Presenter maintains a presence and a captivating energy that is appropriate to the audience and purpose of the presentation</p>
Interaction with Audience	<p>Provides a vague response to questions</p> <p>Demonstrates a minimal command of the facts or understanding of the topic</p>		<p>Provides an indirect or partial response to questions;</p> <p>Demonstrates a partial command of the facts or understanding of the topic</p>		<p>Provides a direct and complete response to questions</p> <p>Demonstrates an adequate command of the facts and understanding of the topic</p>		<p>Provides a precise and persuasive response to questions</p> <p>Demonstrates an in-depth understanding of the facts and topic</p>

2018-2019 English 9 Syllabus

Instructor: Mrs. Angelina Idler
Tel. 302-223-2150 Ext: 4106

Room: D106
Email: aidler@fsmilitary.org

Course Description:

English 9 emphasizes the development of communication skills, including grammar, composition, and vocabulary. Students develop writing skills through various types of composing: paragraphs, outlines, essays, etc. Students will use skills they have learned to vocalize from their perspective as well as the perspective of others. Students will respect the fact that their classmates will have and are entitled to a different opinion than your own. Literature studies include a variety of genre (short stories, poetry, drama, novels, plays, etc.) and develop understanding of how the craft of writing has changed throughout history. This course is required for graduation.

Classroom Norms: will be designed as an English 9 class and adhered to throughout the school year. Students will be able to update these as the class deems fit and within group contracts for each project. Below are some of my favorite norms previous students have created:

Be prepared for an adventure!
Fast Walk
Keep your hands to yourself
Shoes on at all times
Never use offensive language

Non-Negotiable Norms

Schoolwide Norms: These norms are sustained by administrators and faculty, as well as the student body. Below is a list of FSMA Schoolwide norms:

Collaboration Focus: Equal Participation
Be open to giving and receiving kind, helpful, and useful feedback.
Seek to solve and adapt when necessary.
Be quick to listen and slow to speak.
Honor your responsibility to the community.
Let learning drive your work.
Grow from your mistakes and persevere.

Idler Norms:

Water for hydration, small fruit or vegetables for nutrition.
Discussion and questions are encouraged; arguments are not.
Technology "Courtesy mode."
Only one gentleman and one lady may be out of the class at a time.

Technology Policies

Acceptable Use Policy

All cadets sign a document acknowledging and agreeing to comply in accordance with this policy. Violating the Acceptable Use Policy (AUP) will result in confiscation of the school-issued Chromebook and referral to the Commandant and Technology Coordinator. Find the full policy here: [Internet Acceptable Use Policy](#).

Cell Phone Policy

CELL PHONE / ELECTRONIC EQUIPMENT POLICY Cadets at FSMA are not permitted to have their cell phone with them. The cell phone is to be turned off and left in their lockers. It is strongly recommended that the cadets leave their cell phones/electronic equipment in their secured locker to prevent them from being tempted to use their phone or misplacing it. The consequences of being caught using a phone/electronic equipment is:

- 1st Occurrence: The cadets will lose their cell phone until the end of school day.

2018-2019 English 9 Syllabus

- 2nd Occurrence: The cadets will lose their cell phone until a parent or guardian comes to retrieve the cell phone from the main office.

Refusal to hand over cell phone is an automatic two days of Out of School Suspension.

Headphone Policy

- When cadets are **allowed** to use / wear headphones:
 - Only during class for IWT or individual school related work
 - Only while seated and working in the classroom or riding bus.
 - Only individual using headphones should be able to hear the content. No sharing of headphones, each cadet should bring their own pair.
 - Use headphones with computer only.
- When cadets are **not allowed** to use / wear headphones:
 - No headphones are allowed to be used during lunch.
 - No headphones while at the bus stop or walking to/from school.
- Headphone usage during workshops, collaboration time, while standing/walking or excessively loud music will result in your headphones being confiscated.
- Cadets using headphones are not allowed to talk with other cadets.

Dress Code

The dress code expectations for non-uniform events, field trips, and/or school functions are as follows:

School Functions and Field trips

Shirts:

The civilian uniform consists of an issued navy blue school polo or other collared shirt (if given permission) for all students. Undershirts must be white and free of markings or designs. Shirts/tops must be long enough to clearly overlap the beltline or stay tucked in during the course of normal movement during the day. Jackets do not excuse compliance with the dress code.

Trousers/Pants:

Khaki or tan casual pants must be worn. Pants should conform to the build and stature of the students. Undergarments and the buttocks **MUST** remain entirely covered even while seated. The pants must be free of buckles, stripes, contrasting stitch/trim, rivets, etc. The pants must be twill, corduroy, or cotton (no spandex, sweatpants material). Belts must be worn if the pants have belt loops.

Denim jeans may be permitted in certain situations. Prior approval is necessary. The cadet will be notified in advance. The jeans must be free of holes and frays and worn with a belt.

Additional Items

- Undergarments as outerwear e.g., pajama pants, bathing suits, cheer shorts, bike shorts and spandex material bottoms are prohibited.
- No sweat pants, capris, leggings, cutoffs or athletic type pants permitted.
- No hats, pajamas, bare midriffs or halter tops.
- No shower shoes permitted and sandals must have a back strap. Anyone wearing inappropriate clothing will be sent home.

Females Only: May wear hair down for functions away from the school. Hair must remain in standard during normal school day. Natural hair-color only.

What to Bring to Class

Computer (Chromebook)

Writing paper

Pen or pencil

Willingness to Collaborate

Completed Homework (when applicable)

2018-2019 English 9 Syllabus

Grading Policy and Procedure

This course abides by the school-wide seven-point grading scale, and every graded assignment uses one or more of the New Tech Network Learning Outcomes listed below. The graded assignment details and Learning Outcome descriptions can be found in Echo.

Grading Scale New Tech Network Learning Outcomes

A= 93-100

B= 85-92

C= 78-84

D= 70-77

F= 69 and below

Agency (10%)- Develop a growth mindset and take ownership over learning.

Collaboration (10%)- The ability to be a productive member of diverse teams through strong interpersonal communication, a commitment to shared success, leadership, and initiative.

Oral Communication (15%)- The ability to communicate knowledge and thinking through effective oral presentations.

Written Communication (15%)- The ability to communicate knowledge and thinking through writing.

Knowledge and Thinking (50%)- The ability to reason, problem-solve, develop sound arguments or decisions, and create new ideas by using appropriate sources and applying the knowledge and skills of a discipline.

Academic Dishonesty

Plagiarism is not tolerated. The first offense you will receive a 0 on the assignment and a conference. The second offense will result in a 0, a conference, and a referral. Please keep in mind that plagiarism can be as simple as pasting and copying a definition from Google. Always use your own words, or use proper quotation and citation punctuation if referencing an outside source.

Late Work

The school-wide late work policy is five days following the initial due date. I will only accept work submitted in Echo. Any work emailed to me, on time or late, will not be graded unless there is an issue with Echo and I have specifically said it is OK to email me first.

Absences & Excused Work

Always check the Agenda in Echo for work that you missed for the corresponding day you were absent. Excused absences warrant excused warm-ups. All other coursework associated with the class must be made up. Being absent for a day does NOT excuse you from the work. In regards to group work, it is your responsibility to contact your group and make arrangements accordingly to supplement an absence and to follow group contract obligations.

Accommodations & Extensions

All cadets have the opportunity to re-write ANY assignment that is assessed with the Written Communication Learning Outcome and originally turned in on time. All Written Communication assignment re-writes MUST be submitted a week prior to the end of a marking period. To turn in a rewrite, you must create a new assignment yourself titled "Re-write of [name of assignment]."

If you need an extension on a large project or assignment, please see me at least three days prior to the due date to discuss this option. I will ONLY honor assignment extensions if you/your group have wisely used class time. Cadets with an IEP or 504 will have all accommodations honored as written in the documents.

Hall Passes

Each student receives 20 extra credit points to start each Marking Period. Each bathroom pass is worth 5 points. 20 points are added to a student's grade for 0 bathroom passes. The class to save-up the most points each marking period gets a movie day. There is a 5 min limit to all bathroom passes (if unable to adhere to policy, one week (5 English classes) freeze on pass out of class to the student). No passes first and last 10 minutes of class. Students will use sign-out sheet and hallway pass to track passes.

2018-2019 English 9 Syllabus

Student and Parent Acknowledgement

This is a graded assignment. Return this to Mrs. Idler by September 10, 2018.

I have read and understand the policies, procedures, and expectations outlined in the Communications course syllabus for the 2018-19 school year.

Cadet Name (printed): _____

Parent/Guardian Name (printed): _____

Cadet's Signature

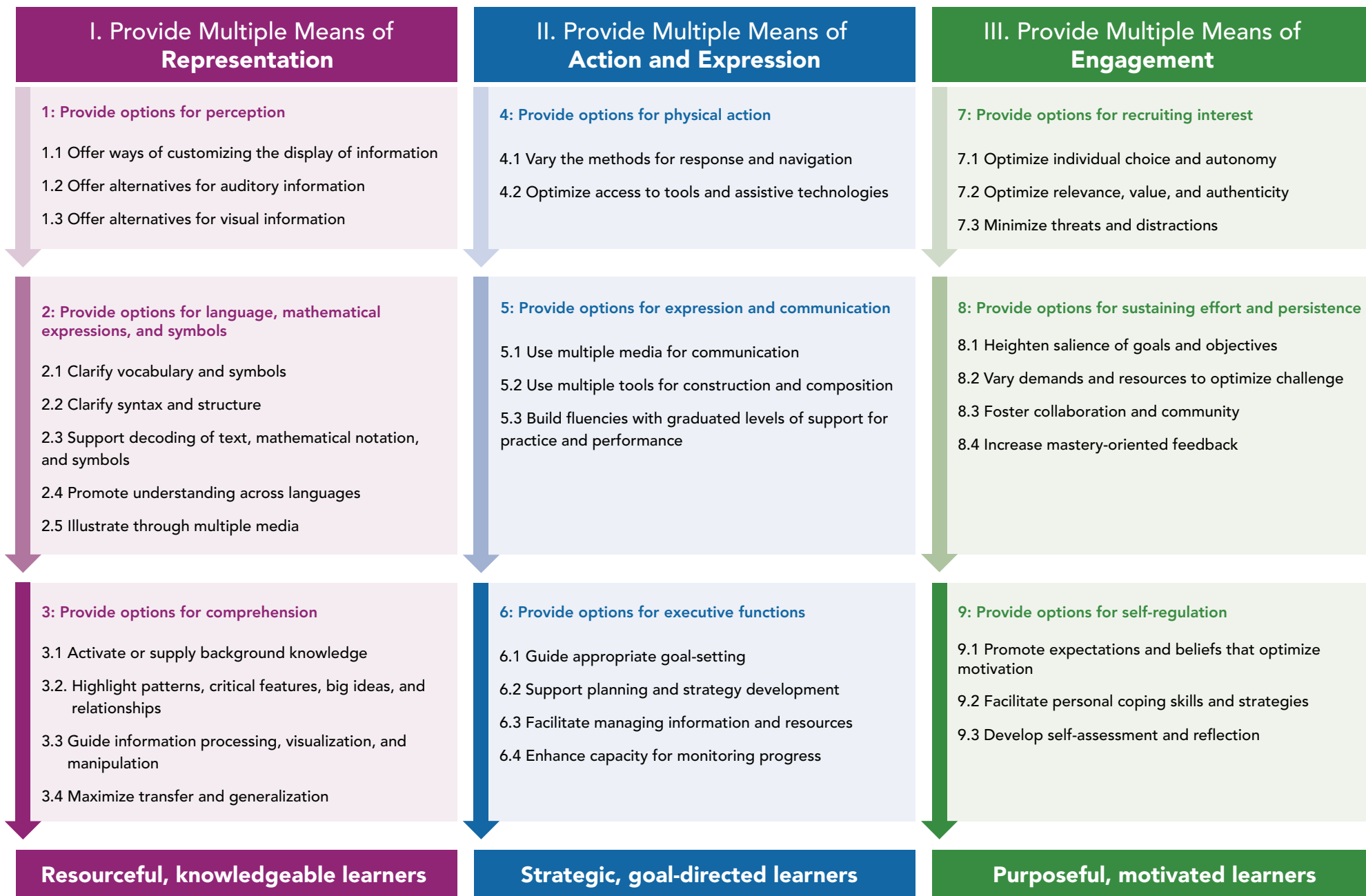
Date

Parent's/Guardian's Signature

Date

Additional Notes/Concerns (optional):

Universal Design for Learning Guidelines



NTN Written Communication Rubric, Grade 10

The ability to effectively communicate knowledge and thinking through writing by organizing and structuring ideas and using discipline appropriate language and conventions.



	EMERGING	E/ D	DEVELOPING	D/ P	PROFICIENT	P/ A	ADVANCED 12 Grade Proficient
DEVELOPMENT <i>What is the evidence that the student can develop ideas?</i>	<ul style="list-style-type: none"> Does not explain background or context of topic/issue Controlling idea* is unclear or not evident throughout the writing Ideas and evidence are underdeveloped 		<ul style="list-style-type: none"> Provides a cursory or partial explanation of background and context of topic/issue Controlling idea* is present but unevenly addressed throughout the writing Ideas and evidence are somewhat developed 		<ul style="list-style-type: none"> Addresses appropriate background and context of topic/issue Controlling idea* is presented clearly throughout the writing Ideas and evidence are developed 		<ul style="list-style-type: none"> Explains appropriate background and context of topic/issue Controlling idea* is consistently maintained throughout the writing Ideas and evidence are developed
ORGANIZATION <i>What is the evidence that the student can organize and structure ideas for effective communication?</i>	<ul style="list-style-type: none"> Ideas and evidence are disorganized, making relationships unclear No transitions are used, or are used ineffectively Conclusion, when appropriate, is absent or restates the introduction or prompt 		<ul style="list-style-type: none"> Ideas and evidence are loosely sequenced or organization may be formulaic Transitions connect ideas with some lapses; may be repetitive or formulaic Conclusion, when appropriate, follows from the controlling idea 		<ul style="list-style-type: none"> Ideas and evidence are sequenced to show relationships Transitions connect ideas Conclusion, when appropriate, follows from and supports the controlling idea 		<ul style="list-style-type: none"> Ideas and evidence are logically sequenced to show clear relationships Transitions are varied and connect ideas, showing clear relationships Conclusion, when appropriate, is logical and raises important implications
LANGUAGE AND CONVENTIONS <i>What is the evidence that the student can use language skillfully to communicate ideas?</i>	<ul style="list-style-type: none"> Language, style, and tone are inappropriate to the purpose, task, and audience. Uses norms and conventions of writing that are inappropriate to the discipline/genre** Has an accumulation of errors in grammar, usage, and mechanics that distract or interfere with meaning Textual citation is missing or incorrect, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are mostly appropriate to the purpose, task, and audience with minor lapses Attempts to follow the norms and conventions of writing in the discipline/genre** with major errors Has some minor errors in grammar, usage, and mechanics that partially distract or interfere with meaning Cites textual evidence with partially or using an incorrect format, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are appropriate to the purpose, task, and audience with minor lapses Attempts to follow the norms and conventions of writing in the discipline/genre** with some errors Is generally free of distracting errors in grammar, usage, and mechanics Cites textual evidence with some minor errors, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are appropriate to the purpose, task, and audience Follows the norms and conventions of writing in the discipline/genre with minor errors** Is free of distracting errors in grammar, usage, and mechanics Cites textual evidence consistently and accurately, when appropriate

*Controlling idea may refer to a thesis, argument, topic, or main idea, depending on the type of writing

**E.g. accurate use of scientific/technical terms, quantitative data, and visual representations in science; use of multiple representations in math



NTN Written Communication Rubric, Grade 12

The ability to effectively communicate knowledge and thinking through writing by organizing and structuring ideas and using discipline appropriate language and conventions.



	EMERGING	E/ D	DEVELOPING	D/ P	PROFICIENT College Ready	P/ A	ADVANCED College Level
DEVELOPMENT <i>What is the evidence that the student can develop ideas?</i>	<ul style="list-style-type: none"> Does not explain background or context of topic/issue Controlling idea* is unclear or not evident throughout the writing Ideas and evidence are underdeveloped 		<ul style="list-style-type: none"> Provides a cursory or partial explanation of background and context of topic/issue Controlling idea* is evident but unevenly addressed throughout the writing Ideas and evidence are somewhat developed 		<ul style="list-style-type: none"> Explains appropriate background and context of topic/issue Controlling idea* is consistently maintained throughout the writing Ideas and evidence are developed 		<ul style="list-style-type: none"> Thoroughly explains appropriate background and context of topic/issue Controlling idea* is clearly and consistently communicated throughout the writing Ideas and evidence are thoroughly developed and elaborated
ORGANIZATION <i>What is the evidence that the student can organize and structure ideas for effective communication?</i>	<ul style="list-style-type: none"> Ideas and evidence are disorganized or loosely sequenced; relationships are unclear No transitions are used, or are used ineffectively Conclusion, when appropriate, is absent or restates the introduction or prompt 		<ul style="list-style-type: none"> Ideas and evidence are somewhat organized but not always logically sequenced to show relationships Transitions connect ideas with minor lapses, or may be repetitive or formulaic Conclusion, when appropriate, follows from the controlling idea 		<ul style="list-style-type: none"> Ideas and evidence are logically sequenced to show clear relationships Transitions are varied and connect ideas, showing clear relationships Conclusion, when appropriate, follows from and supports the controlling idea 		<ul style="list-style-type: none"> Ideas are logically sequenced to present a coherent whole Transitions are varied and clearly orient the reader in the development and reasoning of the controlling idea Conclusion, when appropriate, is logical and raises important implications
LANGUAGE AND CONVENTIONS <i>What is the evidence that the student can use language skillfully to communicate ideas?</i>	<ul style="list-style-type: none"> Language, style, and tone are inappropriate to the purpose, task, and audience Attempts to follow the norms and conventions of writing in the discipline/genre with major, consistent errors Has an accumulation of errors in grammar, usage, and mechanics that distract or interfere with meaning Textual citation is missing or incorrect, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are appropriate to the purpose, task, and audience with minor lapses Follows the norms and conventions of writing in the discipline/genre with consistent errors Has some minor errors in grammar, usage, and mechanics that partially distract or interfere with meaning Cites textual evidence with some minor errors, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are appropriate to the purpose, task, and audience Follows the norms and conventions of writing in the discipline/genre** with minor errors Is generally free of distracting errors in grammar, usage, and mechanics Cites textual evidence consistently and accurately, when appropriate 		<ul style="list-style-type: none"> Language, style, and tone are tailored to the purpose, task, and audience Consistently follows the norms and conventions of writing in the discipline/genre Is free of distracting errors in grammar, usage, and mechanics Cites textual evidence consistently and accurately, when appropriate

*Controlling idea may refer to a thesis, argument, topic, or main idea, depending on the type of writing

**E.g. accurate use of scientific/technical terms, quantitative data, and visual representations in science; use of multiple representations in math